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A Bamboo grove at the entrance to the grounds of the Five Clouds Temple, near Hangchow, Chekiang

Photograph by Dr. W. M. Porterfield, Jr.

中國墨竹書畫冊

履光

陳氏

AN ALBUM OF

CHINESE BAMBOOS

A Study of a Set
of Ink-Bamboo Drawings
A.D. 1785

By WILLIAM CHARLES WHITE

THE UNIVERSITY OF TORONTO PRESS, 1939

MUSEUM STUDIES—NUMBER TWO

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TO
JAMES BROCK O'BRIAN, ESQ., K.C., LL.D.
CHAIRMAN,
BOARD OF TRUSTEES
OF
THE ROYAL ONTARIO MUSEUM

PREFACE

IN the autumn of 1928, following the Communist disorders of the previous year, many art objects appeared on the market in the interior districts of China. The writer at that time resided in Kaifeng, the capital of the Province of Honan, and from a collection of paintings of a local *literatus*, was able to purchase a set of twelve bamboo ink-paintings, in vertical scroll mountings, bearing the date of the 49th year of the period Ch'ien Lung, that is, 1785.

This set of pictures is now in the East Asiatic Collection of the Royal Ontario Museum of Archaeology, and forms the subject of this present study, which is Number Two of the series of Museum Studies put forth by the Museum. The study is a literary and historical examination of a popular theme in Chinese art, and does not attempt to appraise the drawings as such. It has provided an opportunity to test the usefulness of the Chinese Library of the Museum in research of a literary-historical nature, which has been amply proved, and the successful results of the test have opened up unlimited possibilities in the use of the Library for the interpretation of the material in the Chinese collection of the Museum.

The prose and poetry extracts of this study were fresh translations made from Chinese works in this Library, with the able assistance of Mr. Joseph C. P. Ch'en, M.A., Research Assistant in the Department of Archaeology (Chinese) of the University of Toronto.

In the translations of the Chinese poetry on bamboos the writer was not concerned with its rhyme in the English, but aimed at accuracy of meaning, and the expression of Chinese feeling and spirit, which are usually so difficult to convey in our Western language.

We are greatly indebted to the following for their kind help:

To Miss Dorothy Macdonald, of the Museum staff, for the drawing of the cover design and that of the title page, as well as for valuable advice in many ways;

To Mr. T. K. Koo, of Peking, for his help in deciphering the seals of the scrolls;

To Miss Alison Ewart, General Editor of the University of Toronto Press, for her valuable advice and painstaking care in the typographical work;

To Dr. W. M. Porterfield for his kind permission to publish the photograph for the frontispiece;

To the Rapid Grip and Batten Company in the matter of plate work; to the University of Toronto Press for courtesies and helpfulness in many ways; and to the publishers of *Asia* magazine for kind permission to use three poems by Ou-yang Hsiu, published in that journal, October, 1939.

Once more we must express our gratitude to the Rockefeller Foundation for generous aid towards this publication; and to the authorities of the Royal Ontario Museum for the facilities which have helped to bring this study to completion.

Future studies in this series now projected include several volumes similar in character and style to this one, and to the previous study, *Tomb Tile Pictures of Ancient China.* They will have their source in the collections of the Museum, and their aim will be to interpret the objects of the collections, in regard to their historical and geographical backgrounds, and their processes of development.

WILLIAM C. WHITE

Associate Professor of Archaeology (Chinese), University of Toronto,
Keeper of the East-Asiatic Collection of the Royal Ontario Museum

Royal Ontario Museum,
Toronto, Ontario, 1939.

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PART I

TEXT

I. Chinese Bamboos
II. The Bamboo in Chinese Domestic Life
III. The Bamboo in Prose Literature
IV. Li K'an's Treatise on Bamboos
V. The Bamboo in Legend and Folklore
VI. The Bamboo in Poetry
VII. The Bamboo in Art
VIII. Painters of Bamboos
IX. The Artist—The Man of the Rain
X. The Artist—His Seals
XI. The Twelve Bamboo Paintings

I

CHINESE BAMBOOS

CHINESE bamboos are probably the most graceful plants in nature, and though they belong to the grass family, there is nothing among tree plants which approaches them in general usefulness or beauty.

They thrive in tropical or sub-tropical conditions and so are to be found in Central as well as Southern and Western China, but their adaptation to various environments is strikingly seen by their existence on snow-topped ranges of 11,000 feet altitude in Western China.

Some four hundred and ninety species of bamboos are at present known to exist throughout the world, and of these at least sixty-six species, belonging to eight genera, and native to China, have been investigated by Dr. W. M. Porterfield, sometime professor of Botany in St. John's University, Shanghai (*Journal of the North China Branch of the Royal Asiatic Society, vol.* LXII, *1931*). Of the sixty-six species twenty-four belong to the genus *Phyllostachys*, all of which are monopodial; fifteen belong to the genus *Arundinaria;* and thirteen belong to the genus *Bambusa*, and are of sympodial type. The other fourteen species belong to one or other of the other five genera.

The monopodial type has a running root system (*Fig. 1*) and sends up its sprouts from buds on the nodes of an extensive rhizome, so that great forests of bamboos are in time developed from the one root. The sympodial type is clump-forming because the sprouts or shoot-buds spring from the basal nodes of the old culms (*Fig. 2*). The more useful Chinese species are the monopodial, which, through lack of crowding, are more likely to produce straight culms.

Moisture and warmth are important factors for growth, so the usual time of new growth is the spring, and at such a time it is a most impressive sight to see the new sprouts of a bamboo grove, shooting spike-like out of the ground like a Cadmus's crop of dragon's teeth. They grow faster at night, but even in the day-time one can almost see them grow (*Fig. 4*). The canes attain their full growth in one season, even though, as in the taller varieties, they may reach the height of one hundred or more feet. When undisturbed the root system spreads very extensively, so that the clump becomes a grove and the grove a forest. Great bamboo forests exist in Western China, impenetrable except for the paths cut through them, and such bamboo forests are the haunts of the Giant Panda and Little Panda which feed almost exclusively on the bamboo.

The canes of the bamboo do not readily decay, but become harder through the years, due to the abundance of silicates in the outer fibres. The stony hardness of some bamboos may be gathered from the observations of Captain Kingdon Ward (1924), that on the hillsides of north-west Yünnan, the forest fires he observed were started by the rasping of bamboo culms on each other until the heat caused by friction set the whole forest ablaze (*Journal of the North China Branch of the Royal Asiatic Society, vol.* LXII, *1931, p. 47*).

The shoot or sprout when it springs out of the ground is encased in sheaths which drop off one by one as the spike grows upward. Each sheath marks a nodal ridge or joint which separates the hollow sections of the bamboo. In some varieties during rapid growth the sheath seems to break open with a crackling sound, like that of an insect bursting out of its chrysalis, which Chinese poets have likened to the roar of thunder and the whip-like crackle of lightning (*Fig. 4*). The broad furry sheaths of some varieties of bamboo are blotched with purple spots (*Fig. 3*), or marked with vertical lines.

The sections of the bamboo are shorter near the ground, gradually becoming longer until about the middle of its full height when they again diminish in length up to the tip of the tree. There is no bark on the stem of the bamboo, but its surface is smooth and usually shiny, or has a soft bloom in the young cane, becoming very hard and glass-like in the course of years.

As the cane grows upward it sends out branches from the joints, more commonly at the top, and the twigs of these branches bear the graceful lanceolate leaves (*Fig. 6*). Some of the dwarf varieties carry quite large leaves, but most are small like blades of grass. One characteristic is that the striate-veins of the bamboo leaf are very marked, and the cross-veins of many varieties are not distinguishable. From this characteristic has probably arisen the open style of portraying the bamboo leaf (*Fig. 5*).

The colour of leaf and stem of the bamboo is green or bluish-green when young and fresh, retaining that colour in some varieties, but in others gradually becoming yellowish or brown in from three to eight years. Even the new leaves on an old yellowish bamboo are usually much lighter in colour than those of a younger companion of the same clump (*Fig. 7*).

The flower of the bamboo is insignificant and its periods of blooming very irregular. Some varieties flower annually, others periodically,—perhaps once in thirty or more years,—but most seem to be uncertain and irregular.

The Chinese names of the varieties of bamboo naturally are derived from some distinctive characteristic, and sometimes a variety would be named differently in different localities. For instance the "square bamboo" (*fang chu*) (*Phyllostachys quadrangularis*) takes its name from the vertical square edges on the sections. In some localities it is called the "prickly bamboo," or the "four seasons bamboo," and in Buddhist circles it is known as the "bamboo which supports the aged." The "stone bamboo" (*shih chu*) no doubt obtains its name from the stony hardness of its fibrous wood which contains much silicate. The "hairy bamboo" (*mao chu*) takes its name from the hairs or bristles which flank the base of the leaf petiole; the "black bamboo" (*hô chu*) from the black-purple colour of its culm, which in time becomes a dead black. The "favourable time bamboo" (*shih hao chu*) and the "speckled bamboo," called sometimes the "tear bamboo" (*lei chu*), take their names from legend and tradition, and are typical of scores of bamboos which are named in this way.

The Arbour in the Bamboos

Chirp, chirp the birds among the bamboos;
  Morning to evening flows the melody of many birds.
Smoothly, smoothly glide the fish in the midst of the water;
  In and out they dart amongst the water weeds and plants.
    Water and bamboos are the homes of fish and birds:
    It is they who have made this an arbour!

The old man comes without cart or horse;
  He bears no weapon or hook to seize withal.
The splatterers vanish into the gloomy depths;
  The fliers scatter in all directions.
    But what now? For the old man repeatedly comes!
    An unstable mind makes men fly from alarms!

"You neglect your glory and gain;
  You discard your cap and band;
You still come in search of fish and birds,
  And to walk by the side of the water and bamboos!"
    The birds bandy words in the azure-green,
    The fish sport freely in the limpid pool.

But what shall the old man do?
  Alone he gets drunk—yet again he comes to himself.
The three of them—each follows his own bent;
  Similarly each must revert to his own nature.
    An old man who knows this happy truth,
    Has no regrets when his time comes to mount above.

*Ou-yang Hsiu;** A.D. *1007-1072*

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*Ou-yang Hsiu, the writer of this and following poems, lived in the eleventh century (A.D. 1007-1072), during the period of the Northern Sung.

He was a noted scholar and civil administrator, and his writings reveal him as a deep thinker with high moral purpose, using daring imagery and magnificent gripping language. He is considered by some to be the Browning of Chinese literature, but all too little of his writings have so far been translated. He is said to have been fond of wine and company, and was prone to flee from the cares of office, to bamboo groves and the quietudes of nature. In the above verses the "Old Man" is Ou-yang himself, and "cap and band" represent official rank.

II

THE BAMBOO IN CHINESE DOMESTIC LIFE

IT is impossible to visualize a China without the bamboo, for it enters into the nation's endless needs as a universal provider. Pages might be filled with a mere list of the uses to which it is put, and the question really is not what it is used for but what it is not used for. However long one may reside in China, discoveries constantly appear of some fresh use for the bamboo, or of new kinds of articles made from it.

A simple account of the bamboo from its source to its destination, may be of value in suggesting the many uses of this wonderful plant. No attempt need be made to differentiate the varieties of bamboos for specific purposes, though naturally some are more fitted for one thing than for another, but their various uses are all very closely intermingled through the different species.

The larger bamboo groves and forests lie in the valleys or on the mountain sides. The woodsman, with his machete-like hatchet, cuts down the tall slender stalk, trims off the small branches and the tip, and then shoulders and carries it down the hill to the river side. When sufficient have been stacked, they are bound together in bundles by ropes made of split bamboo strands, called *mieh*, and many of these bundles are then lashed together to form huge rafts. Owing to the sections of the bamboo being hollow, the bamboo rafts are particularly buoyant. In the upper reaches of the river the rafts are small, but down-stream in the wider stretches they are large, with shelters built on them, and sometimes they carry an amount of cargo. The shelters or sheds are built of bamboo framework, covered with rain-proof bamboo mats. The men pole the rafts, using bamboos for the purpose; their broad-rimmed conical hats and their raincoats may be made of bamboo strands and leaves; while their couch may be of bamboo leaves or fibre, with a section of bamboo for a pillow. Their food may consist mainly of boiled tender bamboo sprouts, the chop-sticks they eat it with are of bamboo, and when after food they enjoy a smoke the bamboo tobacco-pipe is the favourite, and the spill they light it with is made of bamboo paper. They use dippers made of bamboo sections to ladle water, and if they indulge in wine little bamboo cups are available, while the fire with which they cook their food may be of dry bamboo. The cargo carried from bamboo areas is usually paper made of bamboo pulp, or the fresh bamboo shoots suitable for eating. Arriving at their destination the cargo is carried off by coolies using carrying-poles made of bamboo strips; the tallies for keeping count are bamboo slips, and the numbering of the coolies is by bamboo tags.

It is in building construction and the furniture of a building, that the bamboo reigns supreme. In the more pretentious buildings, in soft foundations, it is used for piles or rafts for the superstructure, and even as reinforcement for cement, to take the place of steel. The complicated network of scaffolding round the rising house or the building under repair, is constructed of bamboo, for which purpose the light and very strong poles are ideal. Houses may be built of it completely, the heavier poles forming the pillars, and making good rafters; the split canes woven together make the sides and partitions of a lath-and-plaster type, while bamboo fibre or pulp forms the binding of the plaster. Strips of bamboo make suitable floors when covered with bamboo matting, while the roof is composed of bamboo thatch, or may be made of half-bamboo tiles, with eave-troughs of a split-in-half bamboo, and water pipes of bamboo lengths in which the septum of each joint has been broken through. Doors and latticed windows and their fasteners are of bamboo, as well as door and window screens woven of the fine bamboo *mieh* strands.

The furniture of the house in the form of stools, chairs, tables, couches, pillows, may all be of bamboo, as also cups, pails, dippers, spoons, and ladles. The broad leaves are used as wrapping-paper for foods, and sewn together they may line the tea-chest. In the studio, the scholar's table and chair, his writing brush and pen case, the rest for his wrist in writing and the paper he writes on, his fan and his flute and lute are all of bamboo. Many musical instruments are made of bamboo including clappers and drums, various string, reed, and wind instruments, and particularly pipes, which include the *sheng*, a very ancient object which was the forerunner of our pipe-organ. The mat to sleep upon, the broom to sweep the floor, the ladder to ascend the loft, lamps to light the room, and the lanterns to hang outside the door, as well as the night-watchman's rattle, are of bamboo.

A bamboo tube is used for the till of a shop and the poor-box of a temple; and as the story goes, it was in a bamboo cane that two Persian monks smuggled out of China, some fourteen centuries ago, the silk-moth eggs that became the ancestors of the varieties of silkworms which have stocked the Western world. The slender divining sticks, the stubby fortune-telling blocks, and various lottery tokens are of the same material, as well as the joss-sticks seen in such abundance in the temples, giving up their fragrance to the idols.

Instruments of torture, bows and arrows and spears and shields, bridges and fences, watering wheels and sedan chairs, bird-cages and cricket-traps, brushes and combs,—the tale is endless,—so that, as Dr. W. M. Porterfield has said, "If bamboo and all things made of bamboo were suddenly transposed out of China, the whole social order would be disrupted, the daily life of the people would become entirely disorganized, and the people reduced to a state of savagery and miserable dependence."

Mr. Lin's Bamboo Grove in Early Summer

The glories of spring have suddenly declined;
The leaves of summer replace the early buds.
The deep stream threads the tangled wild;
The sweeping green shuts out the dawn of day.
A myriad canes unitedly spring up!
A thousand *mou*—luxuriant and rich!

As startling thunder cracks a maddening whip,
So their misty sheaths unfold from patterned stem.
Humble of heart, they yet tower high themselves;
Firm in joint, they yet in time grow small.
Though shy when matched with spritely peach and plum,
How unashamed when ranked with pine and cedar.

The source of the stream is freshened with the clearing up;
The forests of the foot-hills are washed of dusky mists.
The beautiful colours are as food to the senses;
The azure drops around and around revolve.
The outlook at present is the first month of summer,
When scenery and objects are all at their best.

The late butterflies dance through the fresh yellow lilies;
The lonely bird toys with the young sprouts and pecks them.
It peeps in the depths through the gaps in the bushes;
It enjoys the close places and loves the grove's verdure.
The secluded stream clings like a tape in the valleys,
While a solitary cliff is seen dimly afar.

Orchids in the grove by their beauty soothe to sleep;
The cold water of the wilds is good for cleansing.
The sound of the lute flows off in the mountain breeze;
The high-notes of the pipes sound forth in the fairies' music.
The heat has gone, and now one's thirst is quenched;
The heart is at rest, and the malady doubtless cured.

Cups and platters with varied delicacies are filled;
Pictures and books are spread out left and right.
Joyfully, I forget my official hairpin and ties;*
Freely, I am as one loosed from bondage and paddock.
Yet since I have embraced an official position,
I am not yet freed from the yellow ribbon.†

After official duties, during the long leisure hours,
The doors of country regions should be frequently knocked.
New bamboos are gradually extending the groves;
The late-growing sprouts may still be used for ritual.
Who will bring and welcome here Chieh Li Kung?‡
For here is wine in expectation of his coming!

Ou-yang Hsiu; A.D. *1007-1072*

*Hairpin and ties,—parts of official costume.

†Yellow ribbon,—the tie of his official seal.

‡Chieh Li Kung,—literally, Mr. Chieh Li. A *Chieh-li* is a variety of crane, and the crane is the familiar of the Taoist recluse, for it symbolizes immortality, which the hermit is in search of.

Fig. 1

Li K'an's drawing of the root system of a monopodial variety of bamboo. See Chapter I.

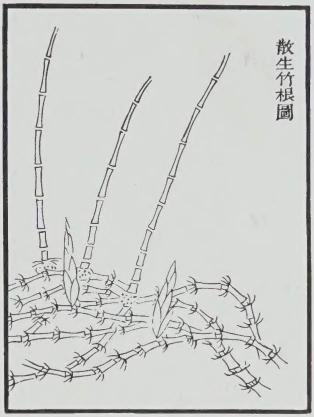
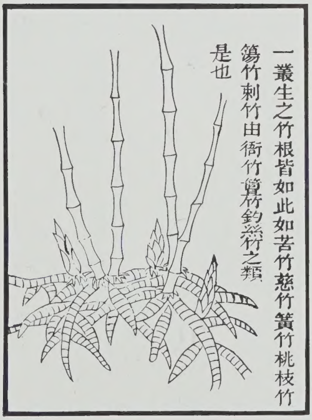


Fig. 2

Drawing of the root system of a sympodial variety of bamboo. See Chapter I.


一叢生之竹根皆如此如苦竹慈竹簧竹桃枝竹
簜竹刺竹由衙竹篔竹釣絲竹之類
是也

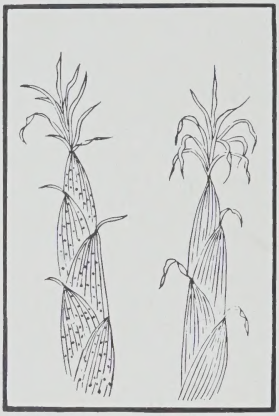


Fig. 3

Bamboo sprouts in their sheaths. Mottled and veined varieties.

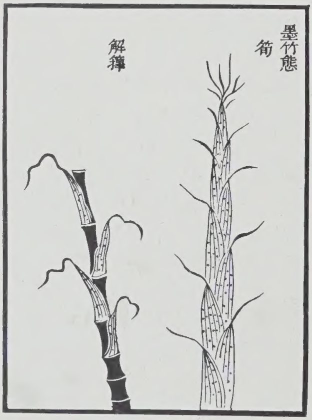


Fig. 4

A bamboo sprout in sheath, and a stem with sheaths falling off at the section joints.

III

THE BAMBOO IN PROSE LITERATURE

AMONGST the earliest Chinese historical records are *The Annals of the Bamboo Books*, which existed over two thousand years ago. They were called "Bamboo Books" not because they discussed the bamboo, for they were concerned solely with early history, but because the "books" were made of slips of bamboo, on which historical annals were recorded, and these slips were strung together on thongs to form books. Naturally they were very bulky, and it is recorded that when the First Emperor of Ch'in travelled in the third century B.C., several wagons accompanied him carrying the mass of bamboo books he required to use while on his journey.

Such bamboo books must have been in use since very early days, for the pictograph used in the Shang Dynasty (1122 B.C.) for "book" or record, is that of several lines to represent bamboo slips, strung together by a thong.

Because of its importance in the economic and aesthetic life of the Chinese, the bamboo naturally is frequently mentioned in Chinese prose. Many dissertations and essays on the bamboo by famous writers, are to be found in the *Ku Chin T'u Shu Chi Ch'êng* (*Section Ts'ao-mu*), and in the collections of many writers down through the centuries. One of various books given entirely to the study of the bamboo is the *Detailed Record of a Treatise on Bamboos*, by Li K'an. Since this standard work so thoroughly covers the subject, it would seem to be more reasonable to give translations of various sections of the treatise than to attempt to cull extracts from literature in general, in order that the reader may understand how the Chinese have viewed the bamboo through the years.

Li K'an (A.D. 1245-1320), the author of this *Treatise on Bamboos*, was an official at the court of Kublai Khan of the Mongol Dynasty, and of the three successive Khans. He was a native of Chi-ch'iu near the present Peking, and besides his official name of K'an, he was known by the name of Chung-pin, while his studio name was Hsi, that is, Quiet or Restful. Since he was a Taoist, as most artist-scholars were, he is usually spoken of as *hsi chai tao jên*, the Taoist of the Quiet Studio. According to Li's own preface he completed the treatise in the fifth month of the year 1299, that is four years after the death of Kublai, but it does not appear to have been published until 1319 or later.

According to Pao's addendum, the script was cut on wooden printing-blocks early in the fourteenth century, and subsequently printed, and in due time it was included in the Great Collection of Yung Lo (1407). After many vicissitudes, described by the compiler Pao, a complete copy, including the original illustrations, was obtained by Pao and included in the general collection called the *Chih Pu Chu Ts'ung Shu*. This collection, which included 190 works, was published in 1808, and it is from a copy of this publication now in the Chinese Library of the Royal Ontario Museum that the following translations were made.

The compiler of this latter collection, Pao T'ing-po, was born about the year 1725 and died in his eighty-seventh year. He was therefore contemporaneous with Ch'ên Lin, the artist of the ink-bamboos of this study. Pao's personal name was I-wên, and his *hao* was Lu-yin. His native place was west of Hsi in An-hui, but he had moved to Wu Chên, a town in T'ung Hsiang. In literary rank he had obtained the grade of *chu-shêng*, but somewhere about 1808, when he was eighty-six years old, he was given the *chü-jên* rank, by a special imperial decree. His death occurred the following year.

In this reprint of Li K'an's book there are three prefaces, given respectively by the following:

1. K'o Mu-fu (Chien-tzu) of T'ien-t'ai: dated the second month of the year 1319.
2. Miao Ying-lung, of Lung Shan: dated the second month of the year 1307.
3. Li K'an (Chung-pin), of Chi-ch'iu: dated the Dragon Boat Day (fifth month, fifth day) of the year 1299.

Immediately after these prefaces comes a well-detailed Table of Contents, and then a General Introduction by the author, Li K'an, the Taoist of the Quiet Studio, of Chi-ch'iu. Following this, the subject is dealt with in seven sections (*chüan*) in which are included one hundred and fifty illustrations. At the end there is an addendum by Pao T'ing-po, the compiler of this edition, dated 1808, in which he gives particulars as to source-material underlying the present compilation.

From Li K'an's treatise the following translations are here given:

1. The Preface of K'o Mu-fu. A.D. 1319
2. The Preface of Miao Ying-lung. A.D. 1307
3. The Addendum of the compiler, Pao T'ing-po. A.D. 1808

The Preface of Li K'an himself, and the General Introduction by Li K'an, both of the date of 1299, follow in the succeeding chapter, under the title "Li K'an's Treatise on Bamboos." The illustrations of this study (*Figs. 1-12*) are reproduced from Li K'an's *Treatise*, of the edition of 1808.

1. The Preface of K'o Mu-fu. A.D. *1319*

"In the vegetable kingdom bamboos are not only the most abundant, but they alone receive the purest gifts of heaven's bounty. For this reason lovers of bamboos delight to write about them, and because of the purity of their species, those who know them labour to picture them. But in the picture albums there are no treatises on the bamboo, and in the treatises on the bamboo there are no pictures.

"I have noticed that people such as Tai K'ai have treatises on the bamboo, but without drawings, and masters like Li P'o and Wên Yü-k'o all of whom have drawings but no treatises. In regard to those groups who do craft-work on or with bamboo, they have given neither treatises nor drawings, and have certainly contributed nothing to make known the merits of the bamboo. But now the families of bamboos have met with a great and worthy scholar, Mr. Li of the Quiet Studio,—what a piece of good fortune!

"Mr. Li's mind embraces heaven and earth, and his sincere spirit is as the pure air. His thoughts and interests are in closest harmony with these gentlemen (the bamboos), so that it is but fitting he should love them so deeply and know them so well.

Moreover, he has travelled over all places where bamboos are grown, and none of their species is unknown to him. Being not only versed in drawing, but also skilled in recording and describing, he is able to produce both picture and treatise. Surely it may be said that for the varieties of these gentlemen (the bamboos) such a chance could happen but once in a thousand years.

"Although when you see the pictures and the treatise you may say that everything concerning the bamboos is found here, this shows your ignorance of bamboos, and also you really do not know the artist-author. There is a proverb which says, 'The virtues of a gentleman and of a bamboo are comparable.' People may describe or may draw the bamboo in regard to form or colour or variety, but they cannot fully describe or depict the virtues of the bamboo. The heart of the bamboo is empty (*hsü*); using humility (*hsü*) in attending to things, then the artist-writer is neither proud nor stingy and is not obstinate in affairs. The nature of the bamboo is to be straight (*chih*); using rectitude (*chih*) in the nourishing of his passions (*ch'i*), then the artist-author can control himself into ways that are lofty and pure, vast and flowing, that cannot be diverted. (*Cp. Mencius, bk.* II, *pt.* I, *chap.* II, *verse 11:* 'I am skilful in nourishing my vast, flowing passion-nature.') The joints (*chieh*) of the bamboo are chaste (*chên*) (*chieh* and *chên* are used in several combinations to mean temperance, frugality, chastity); using chastity (*chên*) in the carrying of heavy responsibilities, then the artist-author when at court will serve as a mirror of human relationships, and be the rallying-point for foreign countries ten thousand miles away, while his tongue will vanquish three divisions of braves. This is quite a complete array of virtues.

"In his leisure times, after serious business or recreation, the artist-author would sometimes direct his interest on bamboo pictures or treatises, by which the bamboo would again become a subject of interest to him.

"If a man should be able to take the bamboo and see in it not a bamboo but the things given by heaven which are beyond form or colour, then he would be able to perceive what kind of a man the artist-author is. Alas! By what means may the artist-author express his desires and interests to the common people, 'grasping firmly the virtues, and enjoying relaxation in the arts'? (*Confucian Analects*, *bk.* VII, *chap.* 6).

Written in the *chi wei* year of Yen Yu (A.D. 1319),
on the fifteenth day of the second month,
by K'o Chien-tzu, named Mu-fu; with respects."

2. *The Preface of Miao Ying-lung.* A.D. *1307*

"The passion-nature (*ch'i*) produced by Yin-yang and the Five Elements may be divided into two kinds, the pure and the turbid. If a man is born with a pure passion-nature he would be pure, and impure things would not affect him. If he is born with a turbid passion-nature his inclinations would be impure, in which the pure could not be blended. Is the fact that the pure cannot be impure and the impure cannot be pure, due to strict limitations of set boundaries or to high partitions of different compartments? On the contrary, it is due rather to the natural reason of the incompatible and contradictory natures of the two, such as what fragrance is to stench, or ice to burning charcoal.

"Marquis Li Chung-pin (Li K'an), of Chi-ch'iu, belongs to the class of pure ones of this continent (literally, within the seas). He takes Quiet (or Rest) as the name for the room of his home studio, and is not interested in the insipid tastes of life. His only delight is in ink-bamboos, and in leisure time following his reading he often takes that as his pastime. After some time he obtained all the untransmitted secrets of Wên Hu-chou. He has written a book on the methods of drawing ink-bamboos, in which he describes the different names, rare forms, and strange appearance of all bamboos, both normal and abnormal. He also records, with nothing left out, writings both ancient and modern, of poetry and prose, which have any sayings concerning bamboos. His fond interest is genuinely sincere. If bamboos are the purest things under heaven, and if a man should not be pure in heart but different in nature from these gentlemen (the bamboos), how would it be possible for him to be so fond of them? Also how is it possible to depict the wind in the branches, the dew on the leaves, with such simple purity and firm dignity, without a trace of the common-place, unless the brushes had been dipped in a tub of ice or a bowl of snow, and then the drawings made? Moreover, are not bamboos noble not only because of their purity, but because of their persistence throughout the four seasons, remaining unchanged in leaf and stem, with a strength of joints (*chieh*) which cannot be moved?

"The Marquis (Li K'an) was once sent with Ch'un Kuan as an envoy ten thousand miles away to a northern region, and was able to return without being humiliated because his great strength of purpose (*chieh*) could not be shaken,—which is of the same kind as that of the bamboos.

"It was Pai Lo-t'ien who said in the past, 'Bamboos have a resemblance to virtuous men' (*hsien*), and the world accepts this as a famous saying. Men like the Marquis truly may be compared, in regard to their virtue, with the bamboos, without being ashamed of it.

Written in the *ting wei* year of Ta Têh (A.D. 1307),
the middle of the second month,
by Miao Ying-lung of Lung Shan."

3. The Addendum of Pao T'ing-po. A.D. *1808*

"The *Detailed Record of a Treatise on Bamboos* by Li K'an of the Quiet Studio, of the Yüan Dynasty, was cut on wooden printing-blocks between the period of Ta Têh (1308) and the period of Yen Yu (1321). Owing to the length of time since the old edition, no copy of this may now be seen, and because of the difficulty of copying the illustrations, reproductions are as scarce as the morning star or the phoenix. Fortunately this treatise was included in the Great Collection of Yung Lo (*Yung Lo Ta Tien*, A.D. *1407*), and was edited in the Four Treasury Complete Collection Library (*Ssu K'u Ch'ụan Shu*).

"Frequently I had thought of going to the Wên Lan Kêh, where the Library was housed, in order to copy the treatise, but could find nobody who would take the responsibility for copying the illustrations, which held me back, though the matter was never out of my mind for a single day. Then in the *chia-tzu* year of Chia Ch'ing (A.D. 1804) I was able for the first time to obtain from my old home a copy of the treatise, which had been made in the Ch'êng Hua period (1465-1487) of the Ming Dynasty. The general appearance of these gentlemen (bamboos) was life-like and their standards were complete. I was pleased and comforted by this, but unfortunately the paper was soiled and pulpy and unfit for handling and reading. Mr. Fu Ch'iu-ho saw this, and feeling sorry he at once made for me a portfolio copy, to be kept on my table so that I could enjoy it daily. He also reproduced the old treatise on a reduced scale, so that it could be included in the general collection (that is, the *Chih Pu Chu Ts'ung Shu*), and so be of permanent use to artists. This man really might be called a 'Meritorious Minister' (*kung ch'ên*) of the Quiet Studio (Li K'an). This old copy of the treatise was lacking the picture of the 'Long-lived Bamboo' (*chiu chu*,—not a proper bamboo, and is included as the last one in Li K'an's treatise), and the author's own preface, so both of these I have filled in from the copy in the Wên Lan Kêh. On the other hand, the Wên Lan Kêh copy is lacking in the prefaces of both K'o Mu-fu and Miao Ying-lung.

"Ch'iu-ho, of Hua T'ing, is also called Lien, and his *tzu* is Ku-hsiang (Valley of Fragrance). He is a disciple of Fang Lang, named Ju-tung, of Shih Mên (Stone Gate), and obtained his drawing technique from his master. This reproduction shows how faithfully he could copy the ancients, not differing from them by a hair's-breadth.

Written by Pao T'ing-po of western Hsi,
in his Green Knoll Cottage,
on the sixteenth day of the seventh moon
in the *mou-shên* year of Chia Ch'ing (A.D. 1808)."

SENDING TSO TIEN-CHÊNG TO SHU

It is said that the paths of Shu are difficult;
To the wayfarer it is like climbing up to heaven.

In the depths of the purple-bamboos there is no road,
But through the yellow lilies suddenly a stream is glimpsed.

I have heard that birds are sad in a strange place;
To ask about customs, enquire of the aged.

If you wish to know the distance from the capital,
You need only to look at the sun's horizon.

Ou-yang Hsiu; A.D. *1007-1072*

IV

LI K'AN'S TREATISE ON BAMBOOS

1. The Preface of Li K'an. A.D. *1299*

"THE Minister Huang once said, 'With regard to bamboos, although there are treatises on them, yet they are superficial and imperfect. I would love to write a history of bamboos but time does not yet allow it.' The Minister (*t'ai shih*—chief historian) has now been dead for two hundred years,—why has this not been done? Is it that there has been no one who had the same fondness for them as the ancients? Or is it because bamboos are things which are world-famous in themselves and need not to be proclaimed by men? Or is it due to the unequal repression of love or hatred and the rarity of those who know bamboos?

"In the time of Yü (Emperor Shun) and Chou periods, people selected design from the Changes, made offerings according to the History, and compared virtues with those of the Odes. Considering the abundance of the records, if we believe in history at all how can we doubt them? And if people of later generations should follow these records in the writing of their histories, who would say that they are wrong?

"By nature I am indifferent, but I cannot rid myself of a fondness for those 'evil-smelling' grasses and trees, and do fancy myself a bit as knowing roughly something of the bamboo. Ever since the time of my youth I have been galloping about on imperial service. I have gone up into Kuei-chi (Chekiang), forded the Yün-mêng, sailed the three Hsiang Rivers (Hunan), and observed the Nine Yi Hills (in Shansi). In the south I have passed through Chiao (Cochin) and Kuang (Canton), and in the north have crossed the Wei and Chi Rivers. All kinds of differing bamboos have I seen, and noted their direct and indirect species; thus am I the more anxious to fulfil the wish of the Minister (*t'ai shih*). I do not dare to discuss them theoretically or to appraise them personally, so I have in the first place examined them in relation to the Six Classics, then I consulted the writings of the philosophers and historians, and finally enquired into topography (*shan* *ching*), geography (*ti chih*), and all the arts of the various schools, as well as fiction and miscellaneous writings, reaching to everything that can be comprehended by eye and ear,—these I have consulted and noted. I describe and draw them, indexing and classifying them into groups; so that those who plant and cultivate, water and harvest them, may know their seasons; those who use them for making furniture, estimating their usefulness, would appraise their fitness for the purpose; and those who draw their shapes and appearance, either in colour or ink, would be able minutely to analyse their details.

"The records and writings from ancient times to the present, both the cultured and the common, have been collected and compiled in this present work, and I trust it will serve in the future as a means to spread and complete what has been neglected in the past. Nevertheless, I am ashamed of my inadequate knowledge and poor ability, and if this were not incomplete owing to my failings, it would yet be imperfect owing to the irrelevance of the materials available. I am therefore calling this book the *Detailed Record of a Treatise on Bamboos* (*Chu P'u Hsiang Lu*). I hate to call it a History and so be exposed to ridicule, for some day a connoisseur may appear on behalf of these gentlemen (the bamboos) wielding the pen of a Tung of the Nan History (seventh century B.C.), who may possibly care to examine this work.

Written in the third year of Ta Têh (A.D. 1299),
the *tuan-yang* day (fifth day of the fifth month)
of the *yi-hai* period,
by Li K'an of Chi-ch'iu."

2. *General Introduction of Li K'an.* A.D. *1299*

"In former times when I saw people drawing bamboos I often stood by their side and watched their methods. Although their results were pleasing yet I was conscious that they were not life-like. With a sigh I would leave them, and had no wish to see them again,—and thus it was with some tens of them. Afterwards I obtained drawings made by Mr. Chan Yu which were different from the others, and these I was glad to study. Tracing up the source of these drawings I learnt that Chan Yu originally had studied the art under the master Huang Hua the Old Man (*lao jên*), and the Old Man in turn had studied Wên Hu-chou (Wên T'ung, eleventh century). At that time when I first heard the name of Hu-chou, I had not seen the ink-work of these two old men. Later on, when I was following Ch'iao Chung-shan as his secretary, I saw a horizontal scroll, depicting a branch and several leaves of blue-green colour, resting against a stone, which had been made by Huang Hua. This caused me to doubt whether Chan Yu could measure up to this quality, so I was anxious to obtain it as a pattern, but was unable to manage this myself. There were those who said that although Huang Hua learnt the art from Wên, yet he would depict accurately the shadows of bamboo branches made by the light of a lamp, so doubtless his methods were different from those of ordinary people, and that Chan Yu in particular learnt the master's compositions, and did not deem it necessary to study on his own. With this opinion I was in strong agreement.

"I had thought that Su Tung-p'o (A.D. 1036-1101) and Huang Shan-ku, two famous scholars of the Sung Chin Dynasties, had praised the brush-work of Wên Yü-k'o (Wên T'ung) as comparable with the work of the Creator, and I was sorry not to be able to see his work at once, but in the *i-yu* year (1285) of Chih Yüan (Kublai Khan) when I came to the Ch'ien-t'ang (a river in Chekiang), I saw over ten original copies of his drawings, but they did not satisfy me. I concluded that the wild sayings of Su (Su Tung-p'o) and Huang (Huang Shan-ku) in their appraisement were one-sided and biased, and later worthies did not avoid the mistake but followed blindly, accepting Wên as the standard by which to judge the good or bad in the works of Huang Hua and Chan Yu. Afterwards I explained this to my friend Wang Tzu-ch'ing, and during a full discussion of the question Tzu-ch'ing said, 'You have not seen the genuine ones, for our elders have never lightly praised people.' I said, 'I have repeatedly seen many of them. Is it possible that those large drawings with their signatures are all forgeries?' Said Tzu-ch'ing, 'How is it possible for them not to be forgeries?' I was greatly struck with this, and at a loss what to think. I had doubts that Tzu-ch'ing might be prejudiced, so I asked him carelessly, 'Have you ever seen any of the works of Huang Hua the Old Man of Chung Chou?' Tzu-ch'ing said, 'I have never seen any of the work of Huang Hua, and you have never seen any of the work of Hu-chou, so how can we decide the right or the wrong? But there is a certain official in the palace who has collected some undoubtedly original ones, so shall we borrow some tomorrow, that we may hereafter be able to judge as to standard?' The next day Tzu-ch'ing actually brought one to me. It was a scroll with five bamboo branches: the thick strokes and the thin were complementary to each other, the twigs and the leaves were intermingled, their various attitudes, such as twisted or bent or upside-down, were all natural and lifelike,—it was like sitting by the Stream of Wei or the Waters of Ch'i. One realized that the former generations were not incorrect in their judgment, and that Huang Hua acquired his technique here, and that the statement about the reflected shadows could not be verified. I felt ashamed that what I had heard and seen was so poor and meagre, and doubted that I would ever attain to the extensive knowledge of Tzu-ch'ing. I asked my friend to offer a good price and to buy the painting for me. After I had made a tracing of it with oil-paper it was taken back to the owner, who said that if he should come again in the fourth month of the following year he might be inclined to sell it. This he did, and I bought it for twenty-five bank-notes (*ch'üan*—a type of government certificate used as currency in the Yüan Dynasty), and felt more satisfied than with anything that had happened in all my life.

"Afterwards I obtained three more originals, so I abandoned my old learning and concentrated my attention on this teaching (*shih*). Days and months passed by and I began to feel I was understanding something. My admirers repeatedly asked for a picture, and thus they were gradually spread around and seemed to be appreciated. But Po Chi-fu of Hsien-yü said, 'To use ink in drawing bamboos makes them distinct, but not as distinct or real as if the natural colour were used.' He urged me to use the method of ink-bamboos and to paint them over with blue-green colouring. When the painting was finished, although it looked alright in a general way, it clearly was not the proper method.

So I began to consult about the proper method of painting bamboos, but found that the works of ordinary persons were not worthwhile. Searching into the near past I obtained a stone carving after Wang Yu-ch'êng of the K'ai Yüan period (A.D. 713-742), but owing to frequent rubbings it had lost its true lines. Again, I acquired a picture of bamboos and bamboo sprouts done by Hsiao Hsieh-lu, but the silk was soiled and the strokes indistinct. When I was about to copy that painting, an old friend, Liu Po-ch'ang, suddenly came across to me and said, 'For a long time I have had in my old collection some bamboo paintings by Li P'o-ts'ung which I know you would like very much, so I am sending to you two paintings which were in the Hsüan Ho collection of old objects (Sung Dynasty Palace Collection), and are about the best of their kind, for later paintings are much inferior.' Thus again I had obtained the method of painting bamboos.

"There have been but a few outstanding painters of bamboos. From the T'ang Dynasty there were Wang Yu-ch'êng, Hsiao Hsieh-lu, Sêng Mêng-hsiu, and in the Southern T'ang there was Li P'o, while in the Sung period there were Huang Ch'üan and his sons, Ts'ui Po and his brother, and Wu Yüan-yü. Yu-ch'êng's extraordinary work can hardly be matched in the world, and though Hsieh-lu's works may be found, they are soiled and blurred and cannot easily be made out. Mêng-hsiu is careless but his work is of a specially straightforward style.

"The Huangs' paintings are spiritual (*shên*) but not realistic (*szu*); the Ts'uis' and Wu's works are realistic but not spiritual; Li P'o's are both spiritual and realistic and are also satisfying, while they serve as a standard by which to test all known paintings, and a pattern for future ones.

"Ink-bamboos also began in the T'ang period, but their source has not been finally decided. An old saying attributed their origin to Madam Li (wife of Kuo Ch'ung-t'ao) of the Five Dynasties (tenth century), who traced the bamboo shadows on the paper panes of her windows, and then people copied her example. The Minister Huang (Huang Shan-ku) was of the opinion that the method began with Wu Tao-tzu. (The present writer is of the same opinion, and here inserts a paragraph in parenthesis bearing upon this.)

"Until the Sung Dynasty this ink-bamboo drawing was very popular. Wên Hu-chou (T'ung) was the very last, and he was like a bright sun ascending in the hall and extinguishing the torch fire, or the sound of a great bell which overwhelms the smaller sounds of pots and kettles. One so majestic and lofty as Su Kung (Su Tung-p'o) yielded a life-long allegiance to him. Are there men in the world, wishing to enjoy the field of this wonderful art, who are still ignorant of their standard and guide?

"For bamboo-paintings I take Li (P'o) as my master. For ink-bamboos I take Wên (T'ung) as my master. 'When carving a swan it turns out as an eagle'—I know I am unworthy of my masters, but fortunately I am in the age of a prosperous dynasty (*hsi ch'ao*), where literature and the arts are in the ascendant, and am under the Emperor's rule, listed as an official in the Imperial Court. Travelling here and there on imperial service I have opportunities to make friends everywhere among worthy scholars and officials, and to discuss with them and to hear more in detail about bamboos. Moreover, for many years I have spent every effort in searching and purchasing works on bamboos. As to ink-bamboos, I first saw the work of Huang Hua the Old Man, and then after ten years, the work of Wên Hu-chou. After three more years I saw for the first time the bamboo-paintings of Hsiao and Li. To obtain paintings like these was very difficult, but how much more difficult it would be for those who live in isolated places and study in secluded spots. Looking back, I recognize I had a particular liking for bamboos, and the more I became interested in them the more I liked them. Heaven fulfils men's ambitions! I was sent on missions which covered over a myriad miles. I ascended the hills of Kuei-chi (Chekiang), passed through Wu and Ch'u (Kiangsu and Hupeh), and crossed over the ranges of Min (Fuhkien), and in both the east and the south wandered thoroughly through mountains and streams and forests. Wherever I went I took notice only of these gentlemen (the bamboos), and thoroughly selected and carefully investigated their direct and indirect species. I found there were great variations in shape, colour, nature, and form; differences in regard to their reproduction, growth, abundance, and decadence; and varying characteristics as to age, and as to good and bad species.

"A few years ago through the power and majesty of the Court I was sent far away as an envoy to Chiao Chih (Cochin China). There I plunged deeply into the bamboo country (*hsiang*), investigating and examining the strange products. I verified the doubtful ones, analysed the resemblances, differentiated their characteristics, and classified their varieties. I dared not believe entirely what the documents had said, so with anxious heart and troubled mind, I gathered materials and compared them, and actually lost myself in bamboos. I said to myself that among the ancients there was a general opinion that if a man became versed in any one of the arts, he could find wonders in it, and I found this to be a trustworthy and unchangeable truth.

"Those who write verses in artificial style (*tiao chuan*—carved seal) have no strong personality. The Commentary on the Êrh Ya says, 'An insect or a fish, how can they have any strong personality!' (*lei lo*), and so this petty affair of drawing bamboos would only be laughed at by great scholars. Yet according to my disposition I like bamboos and am happy with them, and my interest in them has so accumulated that it has now become a grand passion. I fear there are people in the world who with me have this same vice (*ping*), and since they are far away from the past they are unable to enter into the heritage of the ancients. Therefore I am taking the proved methods of these two schools, those of Li P'o and Wên (T'ung) Hu-chou, and recording that which I obtained in earlier days with much effort, regarding ideas and compositions, and how to use the brush and avoid certain errors, and am putting it all down in this book without reserve, so that those who follow, when they see this, will have no cause for regret.

Chang Chu-pu of the Eastern Studio

The official house closes its lonely doors;
The guest and the hermit together abide.

The flowing stream, through the bamboos threads its way;
The mountain birds enter the town with clamorous cries.

The guest and the host with lofty discourse clash;
The inner joy and outer things are set in harmony.

Only in the morning, when they ought to be dreaming on their pillow,
Long-wearied were they with the neighbour's cock!

Ou-yang Hsiu; A.D. *1007-1072*

V

THE BAMBOO IN LEGEND AND FOLKLORE

THE bamboo figures so greatly in the material as well as the aesthetic life of the Chinese that it would be strange indeed if it did not enter deeply into the folklore of the people. Chinese literature contains much of legend and story connected with the bamboo, its proverbial sayings are permeated with such references, and bamboo subjects abound in its themes for art expression.

In the large encyclopaedia, the *Ku Chin T'u Shu Chi Ch'êng*, published by imperial command in 1726, the greater part of the division on the Vegetable Kingdom is occupied with stories and poetry on the bamboo. No less than three hundred and seventy-seven poems on the bamboo are given, which form but a small part of the great number on this theme in Chinese literature in general, and many of these poems are based on bamboo legend and story.

There is one, for instance, which tells of that great lover of bamboos, Wang Tzu-yü, who rented a house and planted bamboos, and when asked why he took the trouble to do this in a rented house, laughingly said, "How can I get along without these gentlemen (the bamboos) even for a single day?" Ch'ên Lin uses this on one of his seals (*chap.* x), and many poems refer to it (*chap.* VI). "This gentleman" is the *chün*, the superior man, the embodiment of all the virtues and graces that Confucius and his followers taught a scholar should have. And so the bamboo is affectionately and respectfully addressed as "this gentleman," and the tender bamboo shoots, just springing out of the ground, as "the sons of this gentleman." This saying originally is credited to Wang Hui-chih (died A.D. 388), son of Wang Hsi-chih the great calligraphist, who lived in retirement surrounded by bamboos.

Another story is that of the "Peach-bamboos." These bamboos grow by the Hsiang-ssu cliff in Ch'i-ling. In ancient times a boy was blowing his bamboo pipe at the foot of the cliff. A spirit-maiden of the peak was so pleased with the melody that she threw down from the cliff a peach-branch, a bamboo, and a hair-pin.

The boy repaid the compliment by the gift of a staff. The peach and the bamboo grew up together at the bottom of the cliff, and stems or branches of these bamboos and peach trees are supposed to be possessed of magical powers and properties. This legend is said to have been the basis of Tu Fu's well-known poem on the "Peach-bamboos" (*chap.* VI), in which he describes the pair of peach-bamboo staves from Tzu-t'ung.

The story connected with the "Tear-bamboos" (*lei chu*) goes back to the legendary history of Yao and Shun, some four thousand years ago. Emperor Yao's two daughters, O-huang and Nü-ying, became the wives of Shun, who in due time succeeded his father-in-law Yao. The Emperor Shun, while on a visit to the wilds of Ts'ang-wu, took ill and died before his two wives could reach him. On their arrival at Shun's grave, their bitter tears of sorrow sprinkled the near-by bamboos, and from that day to this the slender speckled bamboo has been called the Tear-bamboo or the Hsiang-fei bamboo. These bamboos, the stalks of which are splashed with dark spots, are grown particularly in the valleys of the three Hsiang Rivers, and on the Chiu Yi Mountains. They are commonly used for making chairs, stools, tables, fan-handles, and small decorative objects. The legend of the Tear-bamboo is a favourite with Chinese poets, one of the best known poems being that of Li P'o called *Yüan pieh li* or "Separated afar."

A poetess of the Ch'ing Dynasty refers to the same legend when she says:

> My love for you
> Is deep as the waters of Hsiang,
> And the tears I shed in loneliness
> Have stained the green bamboo.
>
> *Ku Jo-p'u:*
> *H. H. Hart: The Hundred Names*

Although bamboos thrive in semi-tropical conditions, yet hardy varieties with care may be grown where winter frosts are quite sharp. One of these hardy bamboos, a small-sized variety, is associated with the T'ung-tzu Temple in Peking, where a small grove of them were tenderly cared for in order that they might not suffer from the inclemency of the weather. By command of the Emperor it was the duty of one of the priests of the temple to make a daily report on the condition of the bamboos. This practice became crystallized in the saying, "*Chu pao p'ing an*," that is, "The bamboo reports that all is well." To this day when a youth is away from home and writes his dutiful letter to his parents, he very often closes his epistle with this phrase, to let them know back home that all is well with their "bamboo." These bamboos were the symbols not only of tender care given to something greatly loved, but also of courage and fortitude shown in facing the difficult conditions of life.

The "Three Friends of Winter" are the pine, the bamboo, and the prunus. Every Chinese scholar, if he can possess a bamboo grove, must have three paths running through it, imitating the famous bamboo grove of Chiang Hsü. Chiang Hsü was a military governor of Yen Chou, who in A.D. 6 resigned his office in quest of a quiet and meditative life. He allowed his garden-gate to be grown over with thorny shrubs, and in his bamboo grove he opened up three winding paths, through which he roamed in meditation, and he remained in the peaceful seclusion of his retreat for the rest of his life. He and his Three Paths in the Bamboo Grove became famous throughout the land, and many scholars honoured his memory by constructing identical mazes in their bamboo groves. One of these was T'ao Yüan-ming (A.D. 365-427), who also forsook official life for the simple life of nature, and who, in his touching idyll "Home Again," stated that his Three Paths had fallen into ruins, but that the old pine-tree and the chrysanthemums still flourished. He was the man who refused "to crook the hinges of his back for five pecks of rice a day," which was the regulation pay for an official of his rank.

A couplet that has come into general use is:

Ning k'o shih wu jou,
Pu k'o chü wu chu.

"It is better to have meals without meat,
Than to live in a home with no bamboos."

Ch'ên Lin, the artist, includes this couplet in the inscription on one of his pictures (*Plate* II), and the poet Su Tung-p'o wrote an amusing skit on this saying (*chap.* VI).

The common fire-cracker gets one of its names from the *Pao-chu*,—the "Crackling-bamboo." Bamboos in general give a noisy crackling when burning, due to the popping of the sections by the expansion of the air within them. They have been used to frighten away wild animals and bandits at night, and even in warfare to simulate shooting of fire-arms. One variety of bamboo which comes from the Yang Mountains in Yüan Chou is particularly noisy in exploding, so that it is known as the Crackling-bamboo, and is in great demand on New Year's Eve to take its place with fire-crackers in welcoming in the New Year. A couplet in general use on door jambs at the Chinese New Year is this:

Pao chu yi shêng ch'u chiu.
T'ao fu wan hsiang kêng hsin.

"When the crackling-bamboo explodes the old is expelled.
When the peach-tallies are hung a myriad things become new."

In Li K'an's *Treatise on the Bamboo* he gives three hundred and thirty-two kinds of bamboo, the picturesque names of which are most intriguing, for they conjure up a vast field of legend and folklore. Li K'an gives the clues to their meaning by the references to locality and story under each variety.

At the end of this chapter, instead of a poem by Ou-yang Hsiu such as the other chapters have, there is given a translation of a soliloquy by Ou-yang on "A Discussion on the Eccentricities of the Bamboo," to illustrate a Chinese philosopher's use of the bamboo in a sophist discussion.

A DISCUSSION ON THE ECCENTRICITIES OF THE BAMBOO

If it is said the bamboo has understanding (*chih,—understanding, consciousness, perception*), then why does it grow up under the vestibule porch? If it be said it has no understanding, then how is it able to avoid windows, and to bend here and there for its self-preservation? But if it really has understanding, then its understanding is nothing like that of human beings.

Man is the most spiritual being in creation, but amongst created things there is much he does not understand; and sometimes he is not even cognizant of matters pertaining to his own body, as, for example, a double thumb or an extra toe, which hang on as useless appendages, and whose purpose he does not know,—so we say that in spite of man's spiritual force, yet he does not himself understand his own body.

The bamboo, though it may have understanding, is certainly not cognizant why it bends down or straightens up. If the bamboo really has no understanding, then its lack of understanding is nothing like that of dry grass or dead bone, as, for example, the milfoil (*shih,*—divination grass) and the tortoise (*kuei,*—oracle bones).

From ancient times to the present, great sages and wise men, in matters they did not understand, always consulted the milfoil and the tortoise, and then made their decision. Thus it is that dry grass and dead bone have understanding surpassing the intelligence of the sages and wise men. Since dry grass and dead bone are such, how can it be said that the bamboo has not self-consciousness? If you say that milfoil and tortoise shell have spiritual knowledge, then you must admit that all things have knowledge. Yet if you consult other things—grass, trees, tiles, or stone—they do not know,—all of them know nothing. Bamboos do not necessarily have knowledge,—yet if we say they have understanding, this is not right; and if we say they have not understanding, this also is not right. So when we say they have understanding or do not have understanding, both are not right,—and that is right!

The life of all things lies between heaven and earth, but the reason for such cannot be a general one. We say we must have mind, and then there will be understanding, but the earthworm has no mind (*hsin*)! We say all moving things have understanding, but water is a moving thing! Men and animals when living have understanding, but when dead they have no understanding; but milfoil and tortoise when alive have no understanding, yet when they are dead they have understanding!

All these things we cannot search out thoroughly; therefore the wise man takes hold of the things that are knowable, and leaves alone the things that are unknowable. This is called the Great Middle Way.

Ou-yang Hsiu, Statesman and Scholar; A.D. *1007-1072.*

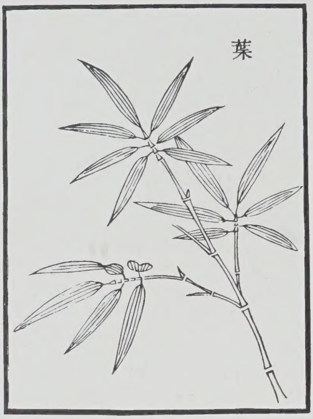


Fig. 5

A sprig of bamboo, showing leaf drawing in open line style.

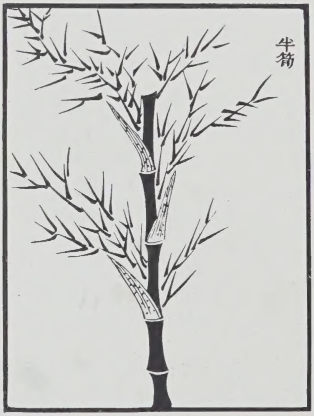


Fig. 6

A young bamboo stem, showing the new branches, and with sheaths still adhering.

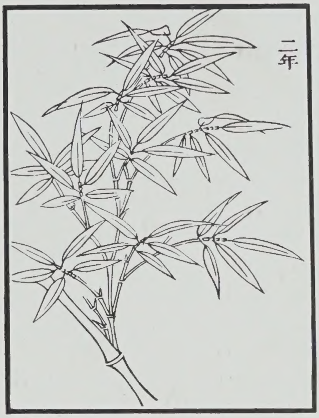


Fig. 7

A bamboo sprig of second-year growth, with leaves in open-work drawing.

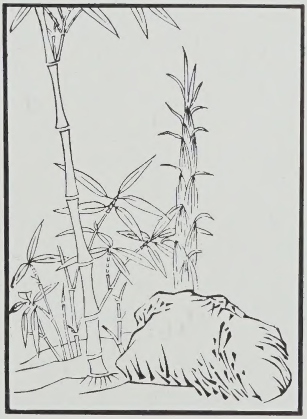


Fig. 8

An outline of a standard composition of bamboos and rocks.

VI

THE BAMBOO IN POETRY

IT is but natural that the gracefulness, and beauty of form and colour of the bamboo, and the inviting seclusion of its beautiful groves, should provide a stimulus to poetic thought and feeling. Poetic feeling of the highest type is expressed in painting and poetry concerned with the bamboo.

Most bamboo artists were poets,—recluses who lived in the hills among the bamboos,—and on their paintings are written poetic effusions, usually in a script of which the character-strokes are like the branches and leaves of the bamboos themselves. Of the twelve bamboo paintings of this present study only one has no script.

In the third century a group of seven poets formed themselves into a club called the Bamboo Grove (*chu lin*). They were all fond of wine, as most Chinese poets seemed to have been, and were known as the "Seven Worthies of the Bamboo Grove" (*chu lin ch'i hsien*).

The translations of poems which follow are newly-made from the original Chinese, and are allowed to speak for themselves, without much comment. Most of these are from the three hundred and seventy-seven poems on the bamboo, given in the *T'u Shu Chi Ch'êng* (*Ts'ao-mu, sec. 192-194*), and with two exceptions are from the T'ang-Sung periods, A.D. 618-1280. The names of the Chinese authors, and their dates when known, are sufficient to give the range of time covered, but space allows the selection only of a very small number of poems. As an indication of the great quantity of poetry yet awaiting translation into Western languages it might be mentioned that in 1703, by imperial command, a staff of over 2,200 scholars, brought together 48,900 poems of the T'ang Dynasty, which were published in 900 books, and most of these are still available in one form or another in Chinese libraries.

Not all of the poems given here deal exclusively with bamboos, but in all there are poetical allusions to bamboos.

Poems on the bamboo by the scholar Ou-yang Hsiu (A.D. 1007-

1072) are appended at the end of each chapter of this study, except Chapter v, but the latter has a prose translation of Ou-yang's "Discussion on the Eccentricities of the Bamboo."

1. The Slope of the Bank

On the orderly slope of the bank,
In the shade of the Southern Mount,
The Palace is raised.

May you be firmly rooted as the bamboo clump!
May you grow luxuriantly as the stately pine!
May the brethren old and young,
All be friends with one another,
Never plot against each other!

The Odes, number 189: verse 1; ninth century B.C.

2. Singing about Bamboos

In front of the window is a clump of bamboos:
Green and azure, they are, in one word, strange.

The south twigs with the north leaves join:
The new shoots with the dry stems blend.

The moonlight pierces the tangled bush;
The wind comes,—it rises and falls.

The green-beaks fly without restraint;
The children coyly stoop to peep.

How sad that the sheaths, following the wind,
From root and branch will long-severed be!

Hsieh T'iao of Ch'i; about A.D. *454-500*

3. The Bamboos Near the Pool

The chaste twigs o'ershadow the crooked stone steps;
The azure leaves emerge in the frosty cold.

Brushing the window are the shadows of dragons;
Near the pool they await the phoenix's flight.

Emperor T'ai Tsung; ruled A.D. *627-650*

4. The Lodge in the Bamboos

I

I come across to the lodge in the bamboos,
The sun on the porch with me in friendly touch.

Going out or coming in there are only the mountain birds.
In the quiet depths there is no mortal man.

II

Alone I sit in the quiet bamboo grove,
Thrumming my lute and humming a long refrain.

In the depths of the forest, unknown to man,
The bright moon comes and clasps me in its rays.

Wang Wei; A.D. *699-759*

5. The Green Bamboos

By the green stream, and the blue waters
of the limpid pool,
Of the same colour, the straight bamboos
wave their graceful tops.

In vain they form their fairy fruit,
for no phoenix travels here;
And growing old in the empty mount,
to men they are not known.

When young, I longed to flee the life
of the worldly will-'o-the-wisp;
Coming back, I recline on the hills of Sung,
and play with the fleecy clouds.

With emotion and pride I watch the bamboos,
and find comfort in my heart.
How could I get along for a single day,
without "these gentlemen"?

Sung Chih-wên; died A.D. *710*

6. The Kind Grandmother Bamboo

In the Tang-t'u district is a mountain called the Kind Grandmother Mountain, the bamboos of which are famous for flute-making.

The wild bamboos that grow up in the rocks,
Retain the mists, and reflect the river islets.

The azure tint that dyes the greenish wave,
Is the hollow sound of the morning cold.

The song of the dragon I have not yet heard,
And the melody of the phoenix ought to be good.

The "Withered Willow of P'u" should not be learnt;
Yet the chaste heart will always guard itself.

Li Po; A.D. *705-762*

7. The Peach-bamboo Staves

On rocks in the river's heart, the peach-bamboos are grown:
Sprayed and soaked by azure waves, they thrive to normal growth.
Cut the roots, pare the skin,—and they look like purple jade!
River sprites and water fairies, sigh for them in vain.

The Tzu-t'ung* courier breaks apart the bundle of bamboos,
And the whole hall of guests is filled with sighs.
In pity for my age two canes are given to me:
My going out and coming in give click-clack sounds of claws!

So I, the Aged, am thinking again of a south-eastern march;
Plowing the waves and plying the oars to the White Ruler† City!
The road is secluded, certainly seized by ghosts and spirits,
And with drawn sword I may perchance clash with the scaly dragon!

Seriously say I to the canes:
  "O staves! O staves!
  By your birth you are very upright and straight;
  Be careful, when you see water, and leap for joy, that you do not learn to be pliable, and change into dragons;
  So that not having your support, all trace of me should be blotted out from your green peak on the hill in the lake!"

Alas! The wind and the dust fill the caves;
  The wolves and the tigers bite the people!
Should I suddenly lose the two staves,
  After whom would I follow?

Tu Fu; A.D. *712-770*

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*Tzu-t'ung,—a district in Szechuan noted for its bamboos.

†White Ruler,—the planet Venus, the White Tiger of the West, the Taoist God of Autumn. Is he thinking of his last expedition of autumn and death?

8. In the House of Yen Chêng-kung

Tu Fu, with others, singing of Bamboos

Half hidden in sheath is the green bamboo;
From its walled defence has its fresh tip sprung.

Its colour at even o'erwhelms the book-covers;
Its shadow in passing cools the wine cup.

The rain has washed it spotlessly clean;
The wind has wafted its delicate scent.

And if perchance it should not be cut,
We shall see it grow till it sweeps the clouds!

Tu Fu; A.D. *712-770*

9. The Bamboo Cave

From what year dates this bamboo cave?
It was only revealed when I cut the canes.

The door of the cave was without a lock,
Yet the common people had never come here.

Han Yü; A.D. *768-824*

10. The Bamboos of the Eastern Tower

East of the city is a tower lofty and noble,
Bound by many bamboos in orderly ranks,
Ranged forest-like with their myriads of stems;
The tower is as a white seal stamped on green jade.

Awaking from sleep, I roll up the screen,
Lean on the pillow, and gaze hungrily out.
The shadows change; colours enter the tower;
Bed and mat float vibrant on the green.

Empty is the city, cut off from visitors,
And towards evening I'm entirely alone.
Up in the tower I stay, not returning home,
For "these gentlemen" have kept me for the night.

Po Chü-yi; A.D. *772-846*

11. THE STUDIO OF PLANTED BAMBOOS

I love Wang Tzu-yu!
He borrowed a house and planted bamboos:
For he could not live without them for a day.

The driving rain is always in my sight;
The snow and frost in vain produce their white;
The green of stalk and leaf unchanged remains.

They quite surpass Shih Chi Lun;
The coral fills the Golden Valley.

Ssu-ma Kuang; A.D. *1019-1086*

12. WITHIN THE BAMBOOS

Within the bamboos my reed hut is woven,
resting on the rocky foundation.
Through the open gaps in the bamboo stalks,
is seen the village yonder.
Leisurely I sleep the whole day through,
for there is nobody who comes;
But of its own accord the spring wind comes,
and sweeps the doorway for me.

Wang An-shih; A.D. *1021-1086*

13. IN PRAISE OF WÊN YÜ-K'O'S INK-BAMBOO DRAWINGS

With windy tip and rainy sheath,
Above, it proudly stands 'gainst ice and hail.

With frosty root and snowy joint,
Below, it penetrates both gold and iron.

Who draws "this gentleman"?
'Tis Yü-k'o, Wên by name.

Only he it is who has it;
And he it is who loves it.

Su Tung-p'o; A.D. *1036-1101*

14. IN CH'IEN SENG'S PAVILION OF GREEN BAMBOOS

It is tolerable to eat without meat,
It is intolerable to live without bamboos.

Having no meat causes people to be thin,
Having no bamboos causes them to be vulgar.

When people get thin they may become fat again,
When scholars become vulgar they are incurable.

Other people may laugh at this saying,
Which seems lofty but still is silly.

If in the presence of "these gentlemen" you still eat heartily,
Where in the world will you find the Crane* of Yang Chou?

Su Tung-p'o; A.D. *1036-1101*

15. Wen Yü-k'o's Bamboo Entrenchment in Yang Chou

In later years the way of life becomes more lonely,
And in the winter there are only bamboos to amuse oneself with;

So that the simple wit of Tu Fu is truly laughable,
When he calls them "ten myriads of soldiers of the army."

Su Uung-p'o; A.D. *1036-1101*

16. Bamboos, Rocks, and Cowherd

Tzu-chan drew the clump of bamboos and the grotesque rocks; Po-shih added at the tip of the slope the cowherd riding the cow. Full of meaning and very life-like is this amusing skit about it.

In the wilds, among the small mountain rocks,
The thick bamboo grove leans against the green.
A boy with a three-foot bamboo stick,
Is riding on this old frightened cow.

I very much love the rocks,
So do not let the cow rub her horns on them.
It would be alright for the cow to rub her horns on them,
But if she should become sportive it would ruin my bamboos!

Huang T'ing-chien; A.D. *1050-1110*
The Taoist of Hills and Valleys

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*Su Tung-p'o says of the crane: "It is a bird of purity and retirement, taking its pleasure beyond the limits of this dusty world of ours. Therefore it has been made an emblem of the virtuous man and of the scholarly recluse; and to cherish such pets in one's home should entail profit rather than harm."

17. Two Poems on the Ink-bamboos of My Aunt Mrs. Li

I

In the depths of her chamber on the quiet desk,
she practises with brush and ink.
In the wrist of this white-headed lady,
there are a hundred bushels of strength!
Flourishing or withering, her bamboos
are all of natural beauty;
Hanging in the high hall, the wind
seems to wave the partition.

II

The small bamboos are flourishing,
while the big ones are withering.
At the tip of her brush truly there is
a furnace of creation!
There is not the slightest trace
of worldly vulgarity.
The strength of a woman really surpasses
that of a great man!

Huang T'ing-chien; A.D. *1050-1110*
The Taoist of Hills and Valleys

18. The New Bamboos

The spring thunder peals to the edge of the cliffs;
The deep grasses together spring into life.

The bamboos I planted at the southern window,
Have already unveiled their stored-up sprouts.

Sitting, I grasp the quiet forest for my prize,
And calmly live where common feelings do not come.

Chu Hsi; A.D. *1130-1200*

19. The Fisherman

The wind pulls tight the fish-line of his long bamboo;
With bamboo-hat and light rain-coat he stands in fine soft grass.
The spring rain drizzling down beclouds his view;
The watery mist quite hides the facing hill.

Ou-yang Hsiu; A.D. *1007-1072*

VII

THE BAMBOO IN ART

BAMBOOS are always graceful and pleasing, and their appeal to the aesthetic sense makes them a compelling subject for the artist's brush, or the carver's knife.

Pictorial representation is the most common method of art expression of the bamboo. It is embroidered on tapestry or stamped on linen; carved on ivory or metal, wood or stone or lacquer; painted on porcelain, and, most common of all, "written" on paper or gauze for pictures in one form or another. Calligraphy and painting are closely allied in Chinese art, but in no subject are these so inseparably connected as in the depiction of the bamboo, which is probably why the actual painting of bamboos is invariably spoken of as "writing."

Chinese calligraphy is an art limited to the scholar; artists therefore are scholars and scholars are usually artists. Until the present day Chinese writing was always made with a fine-pointed brush, and long years of patient assiduous study and practice in writing were required of the scholar. He aimed at freedom, confidence, and grace in the handling of the brush. The intricate Chinese characters, made up of simple strokes, required that his eye should be trained to the form and balance, the strength of stroke and knowledge of sequence of strokes, of the characters he wrote. To write as a professional was truly a great art, esteemed even higher than painting, and it required a generation of steady practice to become proficient therein. Not that uniformity of style was aimed at, for in spite of the many laws and principles to be mastered, these did not obscure the individuality of a scholar's style, but rather heightened and crystallized it.

Strokes of Chinese characters are similar in shape to the leaves of the bamboo, which naturally makes it a favourite subject of painting by scholars. Yet the scholars are agreed that no subject is more difficult to draw, and therefore elaborate rules and directions have been formulated through the centuries for the guidance of bamboo painters. There are directions as to the roots and the sprouts (*Figs. 1-4*), the stalks in all degrees of growth (*Figs. 6-7*), the branches and leaves in rain or wind, with snow or dew (*Figs. 9-12*), freshly budding or dry and withering.

The leaves of the bamboo are green at all seasons, but though in earlier years some artists painted them in colour, this has never found favour, and the majority prefer the "ink-play" or "ink-drawing," which is really that of ink calligraphy, and leave the blue-green colour of the bamboo to the spirit and imagination of the beholder. The story is told of a bamboo painter, that he once painted a grove of bamboos entirely in red, for a patron. The latter complained about the colour, and the painter asked him what colour he desired. "In black, of course," replied the patron. "And who," answered the artist, "ever saw a black-leafed bamboo?" The use of ink as contrasted with colour pigments does not exclude a three-dimensional character from the work of an expert in bamboo drawings. There are the "ink-bamboos," which are entirely jet black (*Figs. 9-12*), and the open drawing which is simply outlined (*Fig. 5*), but between these there are gradations and shades of black and grey, the mellowness and softness of which none but an expert in the water dilution and use of Chinese ink could emulate.

Apart from its appeal to the scholar-artist by reason of the calligraphic forms of stem and branch and leaf, the bamboo commends itself to him by its symbolism, both aesthetically and morally.

The stems are straight and taper upwards. Under all conditions it is beautiful,—whether weighted beneath the winter snow (*Plate* IX) or fanned by the wind (*Plate* III) or swishing in the rain (*Plate* IV) or swaying in the moonlight (*Plate* V), its grace and charm are incomparable.

A composition which is standard in type, is that of a clump of bamboos by the side of rocks (*Fig. 8*), the subject of perseverance and patience in adversity. The straightness of the bamboo teaches uprightness in conduct; its empty tube-like stem is a symbol of capacity and humility—the empty heart (*hsü hsin*). Its stout joints, by a play on the Chinese word (*chieh*), speaks of frugality and temperance, firmness and chastity. Its wavering rustling leaves are a symbol of sweet melancholy; while its communal habit of growth in compact groves illustrates the lesson of friendliness and neighbourliness so dear to the Chinese heart. Moreover, it typifies the outstanding characteristics of the Chinese themselves. As the pliable bamboo when bent springs back into its original position when released, so the spirit of pliability and patient compromise fails to diminish that indomitable something in the Chinese character which cannot be repressed.

The educated classes have seen in the bamboo something beautiful and abiding beyond its outward form, something akin to their own spirit and feeling, so that they have come to love it, respect it, and idealize it. They have attributed to it some of the ideal virtues of man, and have addressed it as a teacher, a gentleman, a friend. "How can I get along without this gentleman (*chün*) even for a single day?" said Wang Hui-chih back in the fourth century; and Ch'ên Lin, the painter of our set of scrolls, has this saying cut on one of his seals (*Plate* II).

The Three Friends of Winter (*sui han san yu*) are the pine (*sung*), the bamboo (*chu*), and the plum (*mei*), and every scholar aims to have these growing in his garden, and a painting of them in his studio.

The four "gentlemen" are the plum (*mei*), the orchid (*lan*), the bamboo (*chu*), and the chrysanthemum (*chu*),—and about these every Chinese knows something, every artist paints them, and every poet sings their praise.

The old tradition has it that the first bamboo paintings were tracings of the shadows of bamboo leaves thrown by the light of the moon on the paper of the latticed window; that the full moon casts shadows of the bamboo in a way superior to any other light, and that the scholar who first made this discovery in time became one of the greatest of bamboo painters.

The Dew on the Bamboos

Softly, slowly, on two bamboo twigs,
The sweet dew nestles among the leaves.

Plants and trees have sprung to life,
Yin and Yang have now combined.

The deep-set hills and confined vales,
From age to age remain unchanged.

This happily is near the good man's porch,
Which means that all may comprehend.

The life of a thing is handed down,
Hidden or clear its nature is fixed.

Thus are men helped to sing their songs,
Made worthy to drink the elixir of youth.

Ou-yang Hsiu; A.D. *1007-1072*

VIII

PAINTERS OF BAMBOOS

IT is generally felt that early Chinese painters lacked variety and power of stroke in the calligraphic sense, and that the beauty of ink and the canons of calligraphic writing were not applied to painting until the T'ang Dynasty (A.D. 618-907). According to Chinese standards there are five values of ink, and eight brush canons of calligraphy. Many factors contributed to a new outlook on the part of the T'ang masters, and greater imagination and zeal for initiative and adventure profoundly affected their painting.

One new way of expression was found in the application of the principles of writing to painting, and a result of this was the development of the so-called "ink-painting." Ink-painting made possible not only variety of strokes, but also gradations of ink values or shades and tone qualities. Among the subjects the masters painted, the bamboo served as the best illustration to express the new feeling and technique. It required the steadiest wrist, and the most firm and balanced control of the brush, for only the most powerful masters could paint bamboos with success. Moreover, the artist's vision and mood were of the highest importance, because of their wide range, and because signs of hesitation, and hints of jarring moods and wandering thoughts, were unavoidable in such a sensitive subject as the bamboo.

Madame Li, the wife of Kuo Ch'ung-t'ao, in the tenth century, is generally credited as being the first painter of ink-bamboos, but some consider Kuan Yü of the third century as the first painter of bamboos, and between these two painters were many other bamboo painters, including the great T'ang masters Wu Tao-tzu (eighth century) and Wang Wei (A.D. 699-759). However, none of them painted bamboos as an independent subject.

The earliest artist who painted bamboos as an independent subject was Wên T'ung of the Sung Dynasty, who died in 1079, and he was also the first to paint bamboos in ink. Starting with this painter, we give a biographical list of a few only of outstanding bamboo painters in successive dynasties.

1. Sung Dynasty

Wên T'ung (died A.D. 1079),—a native of Tzu-t'ung, a district of Mien Chou in Szechuan. This district is noted for its bamboos, and the peach-bamboo made famous by the poet Tu Fu (*p. 41*) is grown there. Wên T'ung is usually known under his *tzu* as Wên Yü-k'o, and he has several other names or *hao*, among them being the following:

Hsiao hsiao hsien shêng—"The Teacher Who Laughs,"
Shih shih hsien shêng—"Mr. Stone Apartment,"
Ching chiang tao jên—"The Taoist of the Ching River."

He obtained the *chü-jên* literary degree in the reign of Huang Yu (about 1050) and held an official appointment as Keeper of Seals, with the title of Wai Lang. In the Yüan Fêng period (1078-1086) he became Governor of Hu Chou in Chekiang, so that he is also known by the name of Wên Hu-chou. He was a good painter of bamboos and landscapes, and was responsible for a collection of writings called the *T'ang Yang Chi*. It is said of him that he practised penmanship for ten years but still failed to understand the secret of writing; then one day this secret was suddenly revealed to him as he watched two snakes fighting by the wayside. His bamboos are said to possess deep charm and a sense of motion, and strongly suggest a wind-blown effect.

Su Shih (A.D. 1036-1101), also known by his *tzu* as Su Tzu-chan, or his *hao* as Su Tung-p'o. He was a native of Mei Shan in Szechuan. He graduated as *chin shih* in 1057 and entered public service in 1060. Through Ou-yang Hsiu, whose poems on bamboos are given at the end of the chapters in this study, Su was brought to the notice of the Emperor Ying Tsung, and rapidly rose to high office. He incurred the opposition of high officials by his plain speaking so that in 1072 he was dismissed to Huang Chou, where he built himself a hut on the *tung-p'o* or "eastern slope" of the hill, and from this he took his fancy name of Tung-p'o. In time he was restored to favour, and in 1091 was appointed President of the Board of Rites at the Court. As a poet and essay-writer he stands in the very first rank. As a painter of bamboos he learned his art from his friend, Wên T'ung, but owing to a different background in calligraphy, he created a style of his own. As Mr. Têng Kuei says of him: "His strokes have a dashing and sweeping quality, together with a restful mood, a fresh breath of life. He used a comparatively soft brush, but with a very deft hand. He has a fine representation of ink values" (*N.C.B.R.A.S., vol.* LXV, *p. 55*). Besides his teacher Wên T'ung, and his patron Ou-yang Hsiu, another lover and painter of bamboos, Huang Shan-ku (1045-1105), was a close friend, as also was the poet-artist Li Kung-lin (1070-1106).

2. *Yüan Dynasty* (A.D. *1280-1368*)

Wu Chên (1280-1354), whose *tzu* was Chung-kuei, and who was generally known by his name *mei hua tao jên*—the "Taoist of the Plum Blossom," was a native of Chia-hsing in Chekiang. He was a landscape painter, but was particularly noted for his bamboos. Compared with Wên T'ung of the Sung Dynasty, it has been said that Wu Chên concealed his bamboos under his picture, while Wên T'ung concealed his picture under his bamboos. A critic states that Wu with his superior skill in "speed writing" crowned the glory of the Yüan Dynasty, and that the brush under the direction of his hand was transformed into a sharp crusading sword; it was like a storm come suddenly with relentless force, crushing everything in its way.

Li K'an of the Quiet Studio (1245-1320), whose *Treatise on Bamboos* is a classic on that subject (*chaps.* III *and* IV), was also a painter of bamboos. He took Wên T'ung and Su Shih as his models; Wên the faithful delineator, and Su the mystic interpreter of bamboos. It has been said that Su Shih's brush was wonderful but not true, Li K'an's bamboos were true but not wonderful.

K'o Chiu-ssu (1312-1365) of Hsien-chṳ was a well-known bamboo-painter of the Yüan Dynasty; as was also Fu Kuang, a monk of Shansi Province, who had studied the style of Wên T'ung.

3. *Ming Dynasty* (A.D. *1368-1644*)

Wang Fu (1362-1416) and Wên Chêng-ming (1522-1567) brought back something of the Sung refinement to their brush-work, but on the whole the Ming painters lacked freedom in comparison with the earlier masters.

4. Ch'ing Dynasty (A.D. *1644-1911*)

The bamboo painters of the Ch'ing period reveal in their work a recovery of the charm and romantic freedom of the earlier masters. To this period our artist Ch'ên Lin belongs, and though he probably would not rank as one of the masters of this period, yet his work shows characteristics of freedom and initiative, a firm and deft brush-work, and a good judgment in ink values.

Tao Chien, known as Shih Tao the Monk, was said to be the most powerful painter south of the Yangtze River. "Bamboo stems painted by his brush have a tactile feeling and a three dimensional quality."

Shên Nan-p'in (*fl.* 1731) was best in ink-paintings, and his ink-bamboos are noted for their naturalism and charm. His style was a product of the technique of regular (*k'ai*) and running (*hsing*) calligraphy, which is also that of the artist Ch'ên Lin.

Chêng Pan-ch'iao, poet and calligrapher, was a scholarly romanticist who was a contemporary of Ch'ên Lin. The latter showed his admiration for Chêng by inscribing one of the poet's writings on the first of his series of paintings, "Sprouting in the Spring" (*Plate* 1).

WANG WEI* OF THE WESTERN STUDIO

My poor studio daily becomes more desolate and plain,
But the bounds of heaven have spacious eaves and columns.

In the clear air, still covered with snow are the bamboos;
In the window at night, the mountain is clearly revealed.

The birds returning, peep at the rustic guest;
The clouds on leaving, enter a rebuilt town.

If we would come and drink with T'ao Ch'ien,†
We must prepare an appetite for wine!

Ou-yang Hsiu; A.D. *1007-1072*

*Wang Wei, A.D. 699-759,—a noted scholar and poet.

†T'ao Ch'ien, A.D. 365-427,—a famous scholar noted for conviviality.

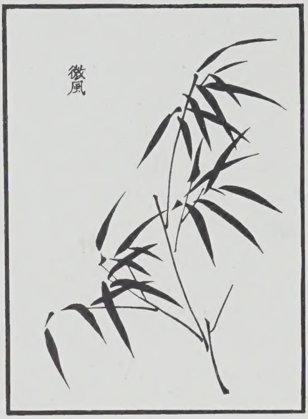

Fig. 9
Ink-bamboo drawing of a bamboo sprig in a gentle breeze.

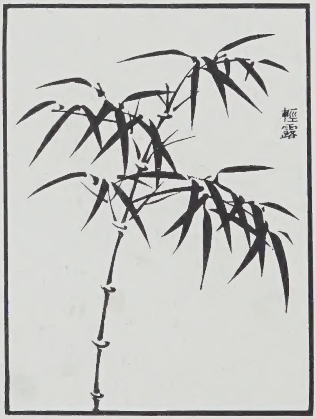

Fig. 10
Ink-bamboo drawing of a bamboo suffused with light dew.

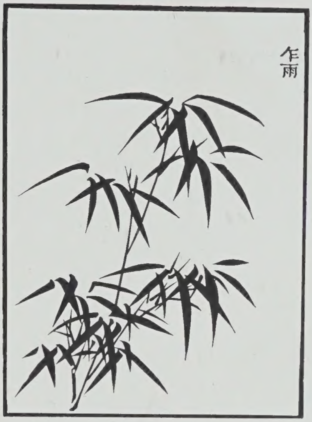

Fig. 11

Bunch of bamboo twigs, splashed with a sudden rain. Ink-bamboo drawing.

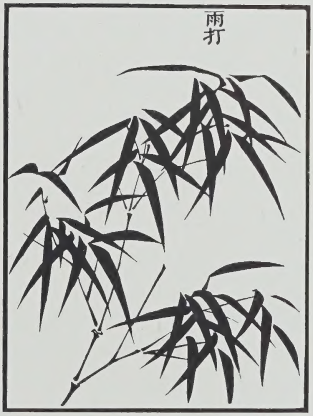

Fig. 12

Ink-bamboo drawing. Bamboo branch beaten with the rain.

IX

THE ARTIST—THE MAN OF THE RAIN

WHEN no information can be learned of a man beyond the piece of work he has done, it becomes an intriguing line of investigation to reconstruct his life history and portray his character from his handiwork. No one so far has been able to trace anything pertaining to this artist, and we have to fall back on the set of twelve bamboo pictures for his life story. The Far Eastern Division of the Library of Congress at Washington very kindly provided us with particulars of four individuals bearing the same name, but none of these could be accepted as referring to our artist; and from scholars in China we obtained even fewer results.

From a study of the seals, the script, and the date given on one of the pictures, we piece together the following facts concerning this artist.

His family name was Ch'ên, which is one of the most common surnames in China, and is linked with the small feudal state of Ch'ên which centred in what is now Eastern Honan, and which existed under the sovereignty of Chou from about 1100 B.C. to 478 B.C., that is about the time of the death of Confucius. The state of Ch'ên was ruled over by a prince or marquis and the names of thirteen are given in the histories as covering the period from 853 to 478 B.C.

His given name is Lin, which means "abundant genial rain," and the character is composed of "rain" over "forest" or "grove." Whether this is his personal or official name, or one of the various other names a scholar may carry, is unknown, but it was evidently the name he was most fond of. He adopted as his studio name Yü-jên,—the Man of the Rain—which has the same meaning as Lin. Obviously he was a scholar, for the style of his hand-writing, his seals, his drawing, and the sentiments expressed in the script, all bear this out. The technique of his handwriting comes midway between the regular (*k'ai*) and the running (*hsing*) and is really a fusion of both, harmonizing with the naturalism and simple charm of his bamboos.

On one of his pictures (*Plate* I) he records what is probably a quotation from Chêng Pan-ch'iao, whom he must have known, and by whom he was doubtless influenced and inspired, for the two men seemed to have much in common. Chêng was the great romantic scholar of the early Ch'ing period, and was both poet and calligrapher. Although he once accepted an official post, his inclination was for the quiet retreats of mountain peaks and valleys, and the solitudes of the bamboo groves, for in his soul he was a Taoist.

In the seals and writings of the twelve pictures it is very clear that Ch'ên Lin was like-minded. In one of his seals (*Plate* III) he calls himself "The Taoist of the Three Pools," and the picture of his home by the side of the Lotus Seed Lake (*Plates* IV *and* VII), of his little grass-thatched cottage surrounded by innumerable adoring hills (*Plate* X), and of his quiet retreat with its rustic cottage and simple fare (*Plate* II), all breathe the spirit of the hermit scholar. Bamboo painters in China have expressed themselves in different ways in different ages, though the Taoist spirit is the necessary background of them all. The poem by Hsü Pên of the Ming Dynasty, on the mountain recluse, gives a true picture of the Taoist scholar, and well applies to our Man of the Rain:

> I dwell apart from the world of men.
> I lift my eyes to the mighty hills,
> And sit in silent revery by rushing streams.
> My songs are the whisperings of the winds
> And the soft murmurs of falling rain.
> Blossoms open and flutter to earth again.
> Men come and men go;
> Year follows year, and life goes on.
>
> *H. H. Hart: The Hundred Names.*

Refinement and imagination were characteristic of the Sung period; powerful calligraphy marked the Yüan artists; in Ming times attention was given to the copying of Sung styles; but in the early Ch'ing period romantic freedom and charm came into its own. There are those who explain this by the fact that the artists who resented the rule of the Manchus became drawn to Buddhistic and Taoistic ideals, and so strove for freedom, and freedom in art expression was much more convenient and easier to attain than freedom of speech or writing. However that may be, our Man of the Rain belongs to that romantic school of artist-scholars of Taoistic ideals and habits, of the eighteenth century. This, of course, is also borne out by the date of his pictures—the 49th year of Ch'ien Lung—which is A.D. 1785, eleven years before the death of Ch'ien Lung.

From his seals we learn where his home was. Chi-nan, the capital of Shantung, was his metropolitical city. He did not live in the city, but in the hilly suburbs, probably to the north where lay the Lotus Seed Lake, for his home was on the south side of that lake (*Plates* IV *and* VII). This lake is about seven miles in circumference, abounding in lotus plants, and lies less than a mile to the north of Chi-nan, or Li Ch'eng, which is the name of the district. There was another lake near there, the Hsi Shan Hu or Hsi Hu (*Plate* I), which probably takes its name from the Hsi Shan, a small range of hills north of Chi-nan. A third lake, not mentioned in any of the seals, but forming a part of the water system of the northern Chi-nan district, is the Ta Ming Lake, and it is probable that the seal "The Taoist of the Three Pools" (*Plate* III), refers to these very three lakes. One of the seals speaks of the artist as "Ch'ên Lin of the Seventy-two Clans" (*ch'i shih êrh tsung Ch'ên Lin*). The word translated "clan" (*tsung*) has many meanings,—ancestral hall, clan or ancestor, to revere, a sort, and, in religious use, a school or sect. While the meaning of these words is not clear, the most reasonable interpretation points to a reference to the Seventy-two Regions of the Blest (*fu-ti*) which according to the Classic of the Genii (*hsien ching*) are Taoist retreats. That is, he was "Ch'ên Lin of the Seventy-two Taoist Retreats."

A famous contemporary, like-minded with Ch'ên Lin, was Yüan Mei (A.D. 1715-1797), scholar and poet, who retired from office at an early age, to the seclusion of his wonderful garden at Nanking. From the name of his garden he is known as *Sui Kuo Hsien Sheng*,—"Mr. Following the Kingdom." His letters are published under the title of *Hsiao Ts'ang Shan Fang*,—"The Room of the Little Granary Mountain."

Some day, in the voluminous records of the Chinese archives, we may learn something more of Ch'ên Lin, the Man of the Rain, and meanwhile this study must be his "meritorious minister" (*kung ch'ên*), as was Fu Ch'ui-ho in relation to Li K'an of the Quiet Studio (*chap.* III).

The Pavilion in the Bamboos

The high pavilion glints in the sun's early rays;
The bamboo shadows shiver in the lonely forest.
The fresh bamboo sprouts gradually unfold their sheaths,
Their blue-green hue already deepened by the sun.

The copious rain has greened the beds of moss;
The shadowed foot-path no man seeks to tread.
Silence happy and long doth here obtain;
Fitfully one comes to ease life's strain.

A cool wind suddenly springs to life;
The cry of a bird sends forth a plaintive note.

An auspicious time is not easily gained;
Yet the thick wine it is for me to pour,
Joyfully to exhaust it, and with words that echo time's refrain,
I come once more to grasp the tuneful lute.

Ou-yang Hsiu; A.D. *1007-1072*

X

THE ARTIST—HIS SEALS

IT is customary for a Chinese artist to stamp his work with a seal or various seals, which would give his name or one or more of his studio names. The majority of Chinese paintings bear seal impressions, and even the copies and crude imitations carry the names of famous painters with their associated seals. The seals may be of three kinds,—the seals of the artist, those of a friend who has written a colophon on the painting, and those of the collector or collection to which the painting at one time belonged. The seals of this Ch'ên Lin set of drawings all belong to the first group, that is they are those of the artist only.

Seals have played an important part in the cultural life of China, for from them developed the art of wood-block printing, many centuries before the printing press was used in Europe. The method of printing from carved wooden blocks provided a quick and inexpensive method of producing a quantity of good literature for the people generally. There is no literature in any language today which can compare with that of China, both in quantity and continuity from earliest times, and this is mainly due to the early use of printing in China.

It is generally accepted that seals, official and personal, were current as early as the period of Chou Two (770-481 B.C.). Seals made of bronze and jade and baked clay, probably dating to the fifth century B.C., are in the East Asiatic Collection of the Royal Ontario Museum, together with seals of various periods after that time. But there is evidence in the Collection pointing to an earlier date for the use of seals, and it must be accepted that the technique of seal impression was followed in Shang Two (1400-1122 B.C.). Large quantities of baked clay moulds, with elaborate designs, have been found at An-yang, where the capital of Shang Two was located, and these are parts of sectional moulds in which bronze vessels were cast. Many of the bronze vessels of Shang times contained script and name designations cast in the bronze, and parts of the moulds show where movable pottery seals of the name script desired on the bronze, were inserted in the mould, while at least one such pottery seal has been found at An-yang.

Seals from early days have been made of all sorts of suitable materials, such as gold, silver, bronze, pottery, jade, stone, ivory, horn, glass, and wood. The Taoists made use of seals for charms to ward off evil spirits, and wood of the date tree was favoured for this purpose, as also were pear and peach woods. A paste made of red cinnabar mixed with tea-oil and infiltrated in waste silk, was generally used for the seals, in the way that stamp pads are used today.

When artists' seals were first used on paintings is not clear, but from the T'ang Dynasty (A.D. 618-907) on, ink seals of red cinnabar on paper were common. The seal was small and its purpose was to attest authentication of the painting or written document. Some artists have used seals very profusely, and actually scores of different seals are attributed to individual artists.

Ch'ên Lin, the artist of this set of bamboo pictures, and whose studio name was Yü Jên,—the Man of the Rain,—used seal impressions on these pictures, of which nineteen were from different seals. All were in red cinnabar ink, five were red characters on a white ground, and fourteen were white characters on a red background.

The seals are given in their original sizes and in the usual red colour amongst the plates of this study, while the transcription and translation of the script of the seals are also given. Some of these seals are described in Chapter IX, where the life history of the artist is dealt with as far as it could be learnt.

The total list of nineteen seals are here given:

1. *Ch'ên Lin.*

The name of the artist. This seal is used on two of the scrolls.

Plates III, X

2. *Ch'ên Lin.*

The name of the artist. This seal is different from the latter and is found on one scroll only.

Plate II

3. *Ch'ên Lin Shu Hua.*

"Calligraphy and drawing by Ch'ên Lin." This seal is found on six of the scrolls.

Plates I, V, VI, IX, XI, XII

4. *Hsi Hu.*

"Hsi Lake." The name of a lake near the artist's home, described in Chapter IX.

Plates I, IV

5. *Shan Kuo Shu Shêng.*

"The Scholar of the Hilly Suburb."

Plates IV, V, IX, XI

6. *Lien Tzu Hu Pien.*

"By the side of the Lotus Seed Lake."

Plates IV, IX

7. *Chia Tsai Lien Tzu Hu Nan.*

"My home is south of the Lotus Seed Lake."

Plate VII

8. *Ts'ang Lang Ts'ao.*

"The blue-green grass."

Plate III

9. *Ch'un Shêng Pi Chai.*

"Spring is born in my humble study."

The four-character phrase of this seal is taken from the *Hsi Hsiang Chi*, or Story of the Western Chamber, a drama written in the thirteenth century. The two lovers were to meet in secret, and the young man, wondering if his lady-love really would come, expresses himself thus:

> If she does come, then it will be as if spring was born in my humble study.
>
> But if she should not come, I shall be like a stone sinking into the depths of a great sea.

Plate XII

10. *San Ch'ih Tao Jên.*

"The Taoist of the Three Pools."

Ch'ên Lin assumed the name of "Taoist," which was characteristic of most bamboo artists. The "Three Pools" undoubtedly refers to the three lakes in the vicinity of his home,—the Lotus Seed Lake, the Hsi Lake, and the Ta Ming Lake of the city of Chi-nan.

Plate III

11. *Chi Nan.*

The city of Chi-nan, the capital of Shantung.

Plate VIII

12. *Yün Fu Hsüan.*

"The Cloud Skin Pavilion."

His cottage in the hills must have been often enveloped in cloud.

Plate I

13. *Ho K'o Yi Jih Wu Tz'u Chün.*

"How can I get along without this gentleman (the bamboo) even for a single day?"

It is related that Wang Tzu-yu was asked why he planted bamboos, and laughingly answered with these words. After generations spoke of bamboos as "these gentlemen," and called the bamboo sprouts "the sons of these gentlemen" (*T'u shu chi ch'êng,—Plants and Trees, chap. 187, pt. 2, p. 18*). This saying originally is credited to Wang Hui-chih (died A.D. 388), son of Wang Hsi-chih the great calligraphist. In this seal *k'o* is designated by "ditto" marks under the right side of *ho*. The character *yi* (one) is an obsolete form, still used by a few people, and is similar to the corresponding form of *êrh* (two).

Plate II

14. *Wu Su Ch'ing Shan Pai Ts'ao Lu.*

"Innumerable green hills worship my grass-thatched cottage!"

Plates IV, XI

15. *Wu Su Ch'ing Shan Pai Ts'ao Lu.*

"Innumerable green hills worship my grass-thatched cottage!"

This seal has the same script as the latter, but is different in size and arrangement.

Plate x

16. *Ch'i Shih Êrh Tsung Ch'ên Lin.*

"Ch'ên Lin of the Seventy-two Clans."

This doubtless refers to the Seventy-two Regions of the Blest (*fu-ti*) or Taoist Retreats on earth, and is further dealt with in Chapter IX.

Plate VIII

17. *Ts'ao Ts'ao Êrh Yi.*

"Hastily done!", or more literally "Simply grass!" On the seal "grass" (*ts'ao*) is carved but once, and underneath is the sign for "ditto," so that it is "grass, grass simply." The "grass," of course, refers to the "grass" style of calligraphy, which is a simple running-hand style, and its meaning on the seal is that this bamboo drawing is simply and hastily done.

Plate x

18. *Pu Yi Hsiao Yi Ch'i Ta Shan.*

"Do not grasp at a small advantage, and so fail to obtain a great good."

This is a proverb, and its thought is similar to another proverb which says, "The second-best is the enemy of the best."

Plate VI

19. *Tai Yeh Ch'ai Mên Shên Ching*
Ho Kên Yeh Ts'ai Yu Hsiang.

"When latched the door, my rustic home is very quiet;
With their roots, the wild herbs are still more sweet."

This couplet breathes the spirit of a Taoist recluse, in the quietness of his humble abode, with door closed, partaking of the simple fare of sweet wild herbs.

Plate II

While Dwelling in Retreat

In the Azure Temple the palace courtiers are receiving esteem and favour;
Indifferent and tired am I and turn back to fishing and wood-cutting.

In my leisure I find joy and interest without limit;
Most of my light and shade is spent in a state of oblivion.

Quietly, when I long for bamboos, I come to the monastery in the wilds;
Alone, when I look for spring, perchance I cross the bridge o'er the brook.

One needs only five things to make him a hermit;
But Yen Hui* excelled with his half-gourd to drink.

Ou-yang Hsiu; A.D. *1007-1072*

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*Yen Hui, 514-483 B.C., the favourite disciple of Confucius. He was content with a bamboo dish of food, and a single gourd dipper of drink.
(*Analects of Confucius, bk.* VI, *chap. 9*).

XI

THE TWELVE BAMBOO PAINTINGS

CHINESE paintings are usually in three forms,—vertical scrolls, long horizontal hand-rolls, and albums of small paintings. In addition there are, of course, other forms, such as paintings for fans, for screens, or the short horizontal paintings, but the majority belong to the vertical scroll group. The painting is made on silk gauze or paper, mounted on a backing of paper. Chinese taste requires for the vertical scroll a "heaven and earth"—*t'ien ti*—arrangement, that is, a large blank space at the top or "heaven" end of the scroll, a smaller space at the bottom or "earth" end, and then the narrower margins at the sides of usually two to six inches in width. The lower end is attached to a solid wooden roll, upon which the scroll is wound, and which acts as a weight to keep the picture taut when it is suspended. Chinese scrolls are not framed under glass, and are not usually hung continuously on the walls of the house, but kept rolled up, sometimes encased in cotton-cloth or silk covers, and stored in suitable drawers or shelves or separate wooden boxes. Only when friends or appreciative guests are present would the scrolls be hung, and then only a few selected ones, which would be studied at leisure over a friendly cup of China tea. The paintings may be in colour, or ink-paintings—that is, of black Chinese ink in gradations of depth from jet black to light grey.

The set of twelve paintings by Ch'ên Lin are ink-paintings, done on paper, and are in vertical scroll form, the actual pictures, apart from the borders, being each six feet one inch in height, by nearly one foot eight inches in width. Being vertical scrolls, they are not an "Album" in the Chinese sense of the term, and this study is called *An Album of Chinese Bamboos* purely in a Western sense, as designating a group of bamboo pictures discussed and illustrated and set forth in this volume. The subject of these pictures being bamboos and painted only in ink, they would be classed under the well-defined group of "ink-bamboos."

The artist, and the seals he has used on the paintings, have been dealt with in previous chapters, and it only remains to consider the paintings as a set. Whether Ch'ên Lin was a good artist, as evidenced by these paintings, must be left to individual judgment and taste, but the set does afford an opportunity to study a typical group of Chinese paintings from archaeological, historical, and literary points of view, quite apart from standards of art. The theme behind these twelve bamboo pictures is the bamboo in various aspects throughout the twelve months of the year. By no means are all its moods shown in these pictures, but only a small fraction of them. There is the bamboo in rain and snow, rustling in the breeze or shimmering in the moonlight, but many other aspects, such as some which are referred to in the poems on bamboos given above in Chapter VI, were what the bamboo artist attempted to convey from the tip of his brush.

The old Chinese year began with the first moon or month, which was usually our February or March; in designating these paintings by their months, therefore, this should be borne in mind so as not to confuse the months with the Western calendar. That is, the painting designated "The First Month," and called "Sprouting in the Spring," would be our March; and "The Twelfth Month"—"At the Year's End," would be the following February.

It should be pointed out that the paintings have no definite proof associating them with their respective months except in the first and twelfth scrolls, and their sequence is an arbitrary arrangement based upon internal and circumstantial evidence. The first definitely speaks of the New Year and is a picture of bamboo sprouts, which in South China begin to appear in March and continue through several months. The last gives the signature of the artist, and date of completion of the set.

With regard to the paintings, they are the work of Ch'ên Lin himself, though in one, that of the Third Month,—"Rustling in the Wind," he writes at the end of the script, "Imitating Hsü T'ien-ch'ih's brush technique,"—which must apply to the painting and not the script. Who Hsü T'ien-ch'ih was we have not been able to learn.

Another painting, that of the First Month,—"Sprouting in the Spring,"—has at the end of the script, the cryptic phrase "a sentence of Pan-ch'iao." Whether this refers to the whole paragraph of the text or only to the last phrase is unknown, but it probably means the last phrase, which, in content and style, is quite different from the preceding statements. This last phrase reads, "I want to split the bamboo into a thousand strands of *mieh*, that I might weave a shade-blind with which to screen my beautiful lady." Pan-ch'iao means "wooden bridge," and was the name of the bamboo artist Chêng, who was a contemporary of Ch'ên Lin in the eighteenth century (*chap.* VIII).

A list of the paintings, according to months, is here given, with brief explanatory remarks.

I. The First Month,—Sprouting in the Spring.

The new shoots or sprouts are springing up, and it is these sprouts that are collected and used for food. They grow rapidly, reaching the height, in the larger varieties, of fifty or sixty feet in one season.

II. The Second Month,—Joints of Frugality and Firmness.

The bamboos show straight firm sections (*chieh*), and to the Chinese scholar they teach the lesson of temperance and chastity, discipline and firmness. The word *chieh* designates both the section of the bamboo as well as the moral qualities attached to it. The first sentence of the inscription, "I would rather eat without meat, than dwell without bamboos," is a well-known saying popularized by Su Tung-p'o's poem "In Ch'ien Seng's Pavilion of Green Bamboos" (*chap.* VI).

III. The Third Month,—Rustling in the Wind.

The wind blowing the leaves of this bunch of bamboo twigs gives a very vivid impression. The Chinese of the inscription likens the vertical bamboo to a great green snake suspended from the end of its tail, head downwards.

A phrase at the end of the inscription gives the information that the artist in this picture had imitated the brush technique of Hsü T'ien-ch'ih.

IV. The Fourth Month,—Swishing in the Rain.

The drawing of the bamboos, with the wind and rain beating on them, is very realistic. The first sentence of the inscription contains the common metaphor of the over-turned tub which is applied to a heavy downpour of rain. The Water Dragon is the fabulous animal which is supposed to control water in its various actions.

V. The Fifth Month,—Dancing in the Moonlight.

The picture is a delicate composition, showing the moon, with layers of mist, and small graceful bamboos. The inscription describes a night dream in a valley of bamboos, which to the dreamer becomes the legendary palace of the King of Ch'u, the bamboos are the swaying and dancing ladies of the Court, and the rustling of the leaves are as the tinkling of the jade ornaments suspended from the girdles of the ladies.

VI. The Sixth Month,—Straight in Uprightness.

The picture is that of a clump of straight and upright bamboos, which typify moral rectitude.

There is no inscription, but one of the seals, used only on this picture, teaches the same precept in the proverb it uses. It reads, "Do not grasp at a small advantage, and so fail to obtain a great good."

VII. The Seventh Month,—Strong in Perseverance.

These bamboos are growing out from the foot of rocks, and so teach the lesson of persevering against difficult conditions. One of the most common depictions of bamboos is in association with rocks (*Fig. 8*).

The inscription also makes reference to bamboos growing at the foot of the cliff, with the storm cleared up, and followed by the warm mist which makes for good growing conditions.

VIII. The Eighth Month,—Rooted in the Rocks.

This has the same idea as the latter picture,—bamboos growing up in difficult places in the rocks.

IX. The Ninth Month,—Bearing up the Snow.

This would be a November snow-fall, the first fall of the season, which is why the children and the Taoist hermit were so excited. The drawing is very realistic.

X. The Tenth Month,—Sheltered in the Cliff.

The same thought as in those of numbers VII and VIII, and the inscription suggests bamboos on the slopes of the hill.

One of the seals of this scroll contains the quaint statement "Hastily done!"

XI. The Eleventh Month,—The Green of the Year.

Again it is the small delicate bamboos growing under difficulties in the rocks.

The inscription brings to mind the saying attributed to Joan of Arc,—"I shall only last a year; use me as long as you can."

XII. The Twelfth Month,—At the Year's End.

It appears to be a winter scene,—the last snow of the year, in January or February. Being the last drawing of the set it contains the date, and the full name of the artist, with two seals. The date given is, "On a spring day in the 49th year of the period Ch'ien Lung"—that is 1785.

IN APPRECIATION OF THE INK-BAMBOOS SENT BY CHANG CHUNG-T'UNG

Several bamboos, azure-green, are drawn on the undressed gauze,
And sent to be my colleagues in a lonely public office.

Though they have no snow or frost, constantly they shiver;
Though they have no rain or wind, by themselves they whistle.

Alas! My mind and will are both distracted,
Praising the excellence of the composition.

Posterity will count this noble scroll to be a truly generous gift.
Ashamed am I not to repay with some sort of lustrous gem.

Ou-yang Hsiu; A.D. *1007-1072*

PART II

PLATES, SEALS, AND SCRIPT

I. THE FIRST MONTH
"Sprouting in the Spring"

II. THE SECOND MONTH
"Joints of Frugality and Firmness"

III. THE THIRD MONTH
"Rustling in the Wind"

IV. THE FOURTH MONTH
"Swishing in the Rain"

V. THE FIFTH MONTH
"Dancing in the Moonlight"

VI. THE SIXTH MONTH
"Straight in Uprightness"

VII. THE SEVENTH MONTH
"Strong in Perseverance"

VIII. THE EIGHTH MONTH
"Rooted in the Rocks"

IX. THE NINTH MONTH
"Bearing up the Snow"

X. THE TENTH MONTH
"Sheltered in the Cliff"

XI. THE ELEVENTH MONTH
"The Green of the Year"

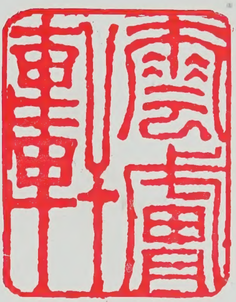
XII. THE TWELFTH MONTH
"At the Year's End"

I

THE FIRST MONTH

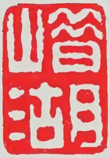
"Sprouting in the Spring"

A

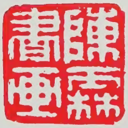


江南鮮笋趁鰣魚爛煮春風三月初分付廚人休斫盡清光留此照攤書　笋菜沿江二月新家家廚爨剝春筠此身願劈千絲篾織就湘簾護美人　板橋句

B



C



第一幅

江南鮮筍趁湖魚
爛煮春風三月初
分付廚人休斫盡
清光留此照攤書

筍菜沿江二月新
家家廚爨剝春筠
此身願劈千絲篾
織就湘簾護美人

板橋句

C

陳霖
書畫

B

[illegible]湖

A

雲膚
軒

I

SPROUTING IN THE SPRING

TRANSLATION OF SCRIPT

"South of the River fresh sprouts and lake fish are found;
Good cooking is had in spring, early in the third month.
Order the kitchen people not to slice them all up,
For this twilight still remains to enlighten them for my drawing.

In the second month sprouts and plants are fresh along the River;
Each family's cooks are busy peeling the spring shoots.
This person wants to split them into a thousand strands of 'mieh,'
To weave a shade-blind to screen his lovely lady.

A sentence of Pan-ch'iao."

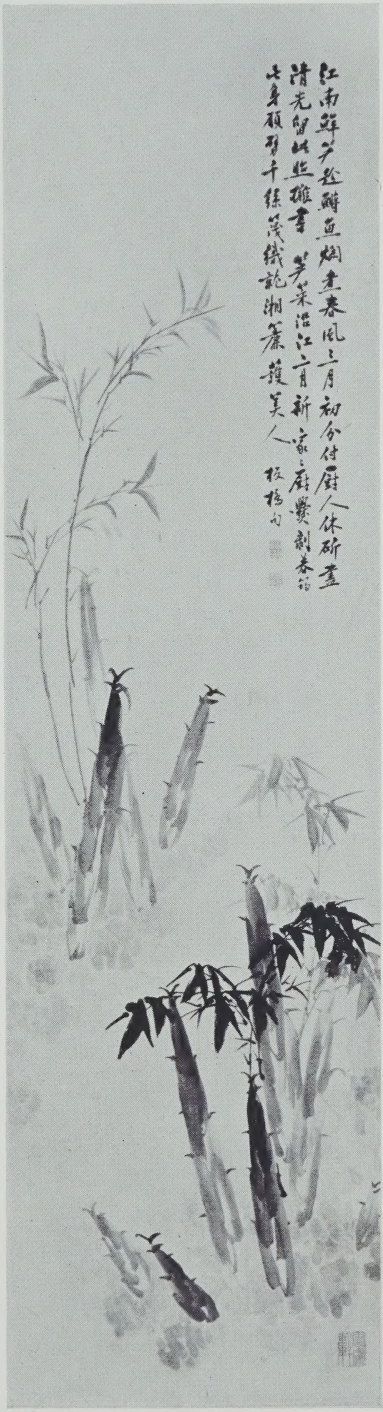
TRANSLATION OF SEALS

A. *"The Cloud Skin Pavilion."*
A name for his rustic cottage in the mountains, enveloped in cloud.

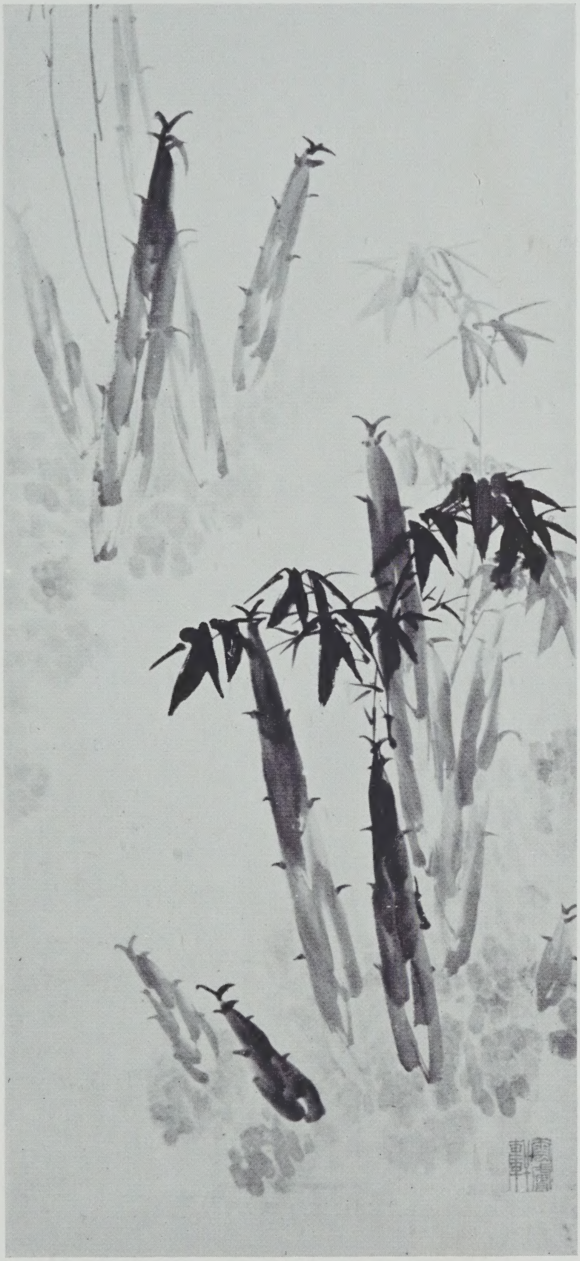
B. *"The Hsi Lake."*
One of three lakes near the artist's home north of Chi-nan.

C. *"Calligraphy and drawing by Ch'ên Lin."*
This seal is used on no less than six of the paintings.

I


江南鮮笋趁鰣魚爛煮春風三月初分付廚人休斫盡清光留此照攤書 笋菜沿江二月新家家廚爨剝春筠此身願劈千絲篾織就湘簾護美人 板橋句

Ia



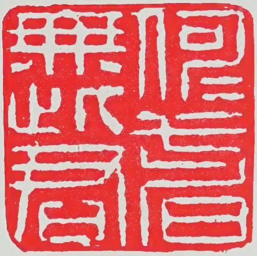
II

THE SECOND MONTH

"Joints of Frugality and Firmness"

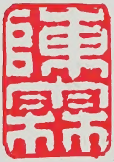
II

A

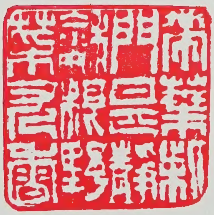


寧可食無肉不可居無竹吾家寫意亭外清陰拂拂屋日對
寫此君四壁皆青王子猷嘗於此此君俗不俗 雲人并題

B



C



第二幅

寧可食無肉　不可居無竹
吾家窗子外　清陰拂茆屋
日對寫此君　四壁皆青玉
山人富於此　問君俗不俗
雨人并題

C

帶葉柴門甚靜
和根野菜尤香

B

陳霖

A

何可一日
無此君

II

JOINTS OF FRUGALITY AND FIRMNESS

TRANSLATION OF SCRIPT

"I would rather eat without meat,
Than dwell without bamboos.

Outside of the window of my home,
The green shadows cover my thatched cottage.

Drawing "these gentlemen" daily,
Inside the four walls are all of green jade.

The mountain hermit is rich in this:
I ask you is this a vulgar thing or not?

A theme by the Man of the Rain."

TRANSLATION OF SEALS

A. *"How can I get along without this gentleman (the bamboo) even for a single day?"*

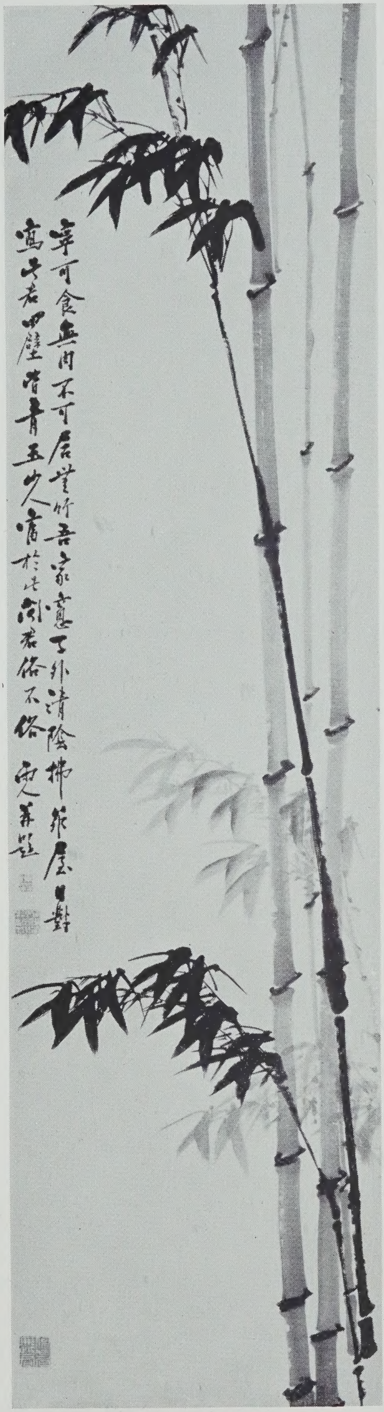
This has become a popular saying, as evidenced in the poem by Ssu-ma Kuang (p.42); as also the first phrase of the script, "I would rather eat without meat, than dwell without bamboos," dealt with in the poem by Su Tung-p'o (p. 42).

B. *"Ch'ên Lin."*

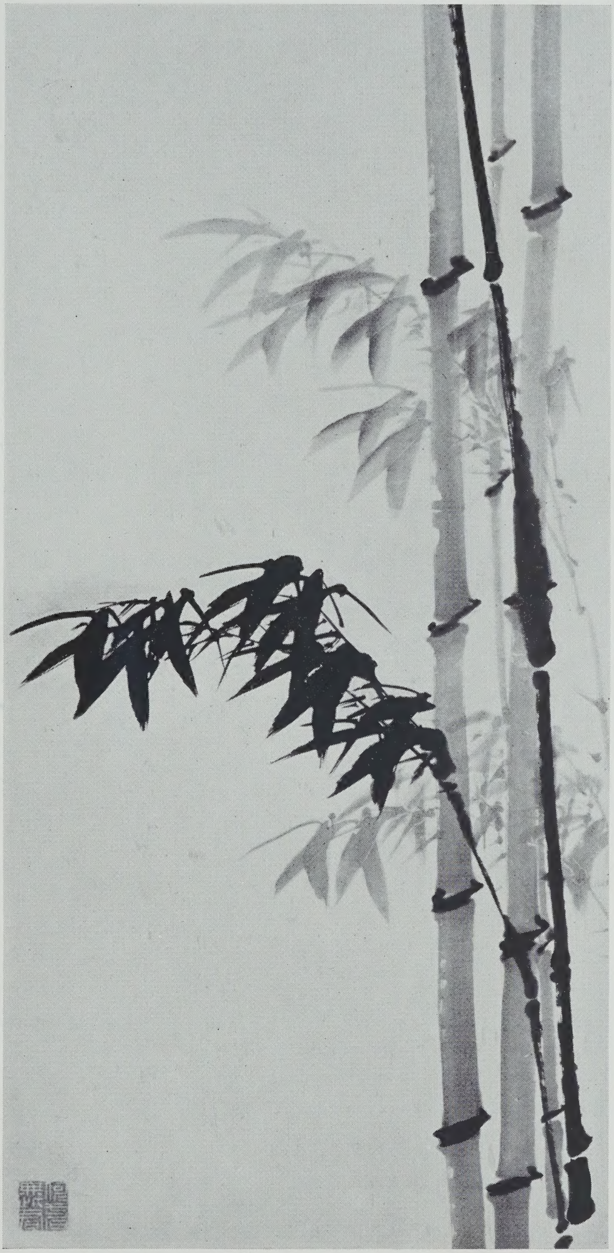
The name of the artist.

C. *"When latched the door, my rustic home is very quiet;*
With their roots, the wild herbs are still more sweet."

The couplet of this seal breathes the spirit of the Taoist hermit, in the quietness of his rustic abode, with door closed, partaking of the simple fare of sweet wild herbs.


寧可食無肉不可居無竹吾家窗外清陰拂我屋日對
寫此君四壁皆青玉少人會於此問君俗不俗 [illegible]人并題

IIa



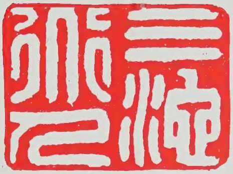
III

THE THIRD MONTH

"Rustling in the Wind"

III

A



長箋句〻墨進〻似掃青蛇挂一梢
應有斷崖藏半幅蒼藤翠蘚
倚天高
仿徐天池筆法　雨人陳霖

陳霖

蒼霖

B

C

第三幅

長箋白白墨焦焦
倒掃青蛇掛一梢
應有斷崕藏千幅
蒼籐翠蘚倚天高

仿徐天池筆法
雨人陳霖

C

蒼筤草

B

陳霖

A

三池
道人

III

RUSTLING IN THE WIND

TRANSLATION OF SCRIPT

"The long paper scroll is very white,
and the ink is very black;
A green snake, tail-suspended,
swoops down along its length.
There ought to be split-faced cliffs,
on which to hang a thousand scrolls,
That the dark-green stems and the light-green foliage,
might reach to the heights of heaven.

Imitating Hsü T'ien-ch'ih's brush technique.
The Man of the Rain, Ch'ên Lin."

TRANSLATION OF SEALS

A. *"The Taoist of the Three Pools."*

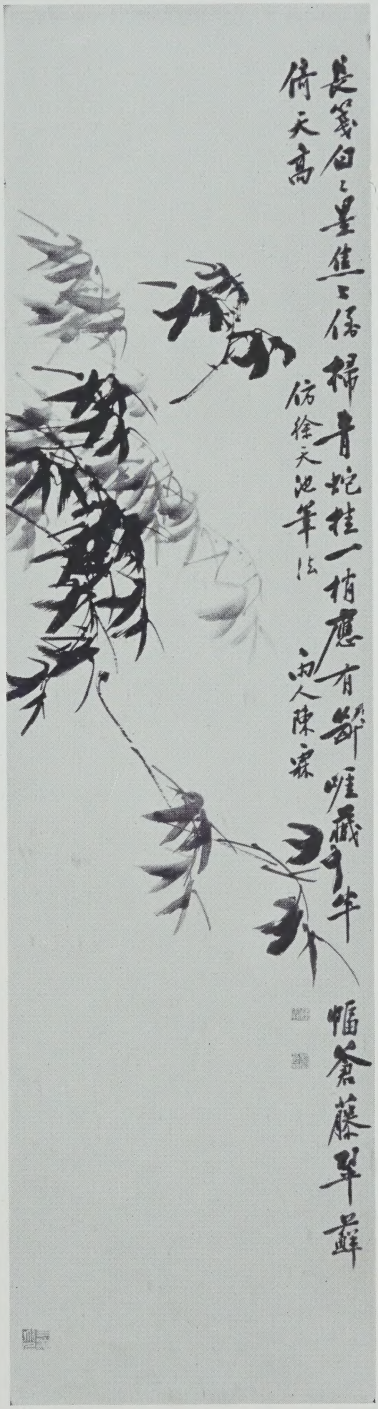
The artist called himself a Taoist because his outlook on life, and method of living, were concerned with the quietudes and simplicities of nature. He called himself also the "Man of the Rain," which was likewise a Taoist name. The Three Pools were the Three Lakes of his home countryside.

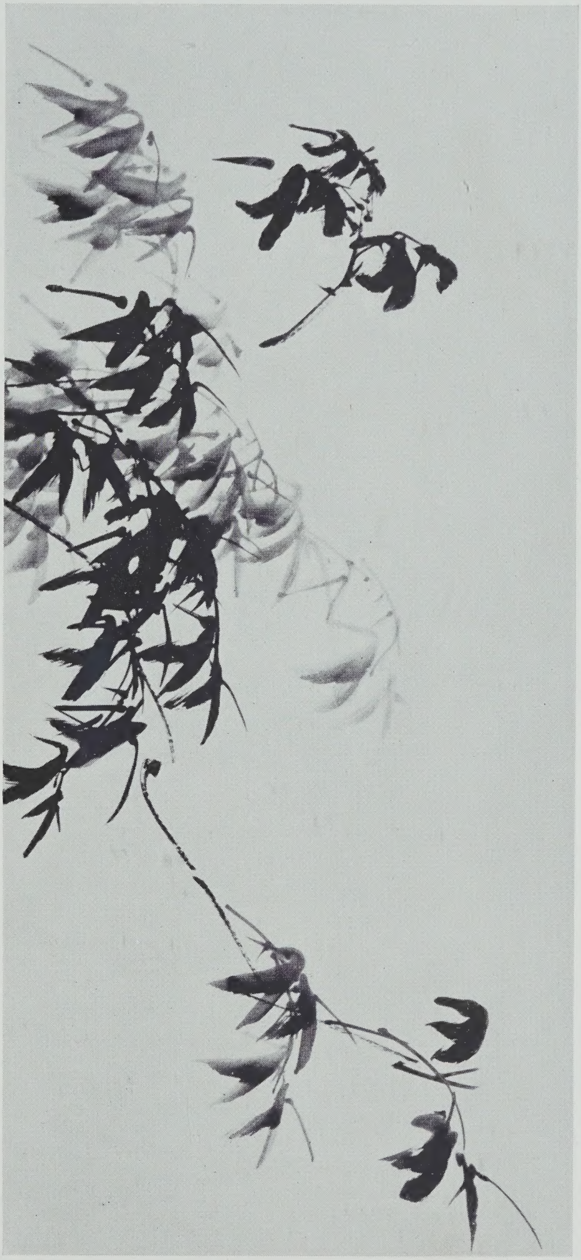
B. *"Ch'ên Lin."*

The name of the artist.

C. *"The blue-green grass."*

The name of a tall slender reed or grass, which the artist applied to bamboos.


長箋句〻墨淮〻係掃青蛇挂一梢應有節崕藏千年幅蒼藤翠蘚
倚天高
仿徐天池筆法
雨人陳霖

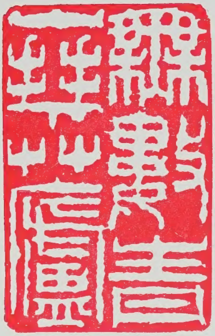


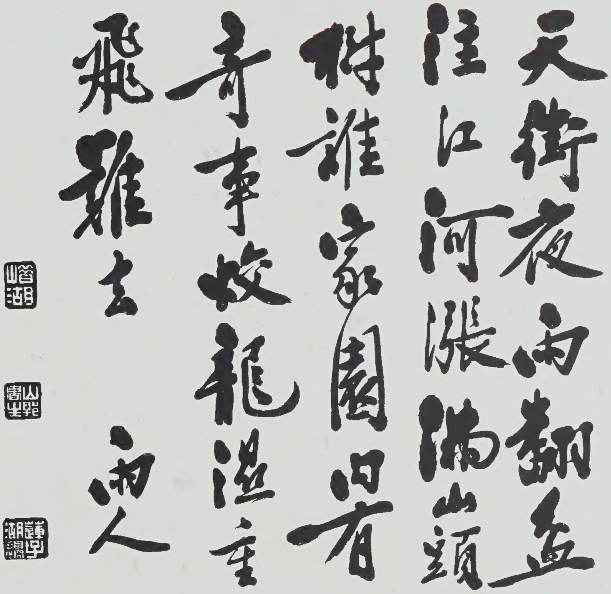
IV

THE FOURTH MONTH

"Swishing in the Rain"

A

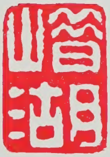




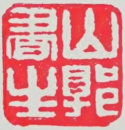
天街夜雨翻盆
注江河漲滿山頭
樹誰家園口有
奇事蛟龍溫坐
飛離去

雨人

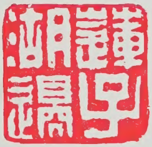
B



C



D



第四幅

天街夜雨翻盆注
江河漲滿山頭樹
誰家園內有奇事
蛟龍濕重飛難去
雨人

A

無數青山
拜草廬

B

㟉湖

C

山郭
書生

D

蓮子
湖邊

IV

SWISHING IN THE RAIN

TRANSLATION OF SCRIPT

"On the open street the night rain pours,
as from an o'er-turned tub;
Rivers and streams are swollen full,
to the trees on the mountain top.
In the garden of whose home
is there this mysterious thing,
That the Scaly Dragon is so weighted with moisture,
that it cannot fly away?

The Man of the Rain."

TRANSLATION OF SEALS

A. *"Innumerable green hills worship my grass-thatched cottage."*

His rustic cottage in the mountains is surrounded by numberless small peaks, and he conceives of these as paying adoration to his humble abode.

B. *"The Hsi Lake."*

One of the three lakes near the artist's home.

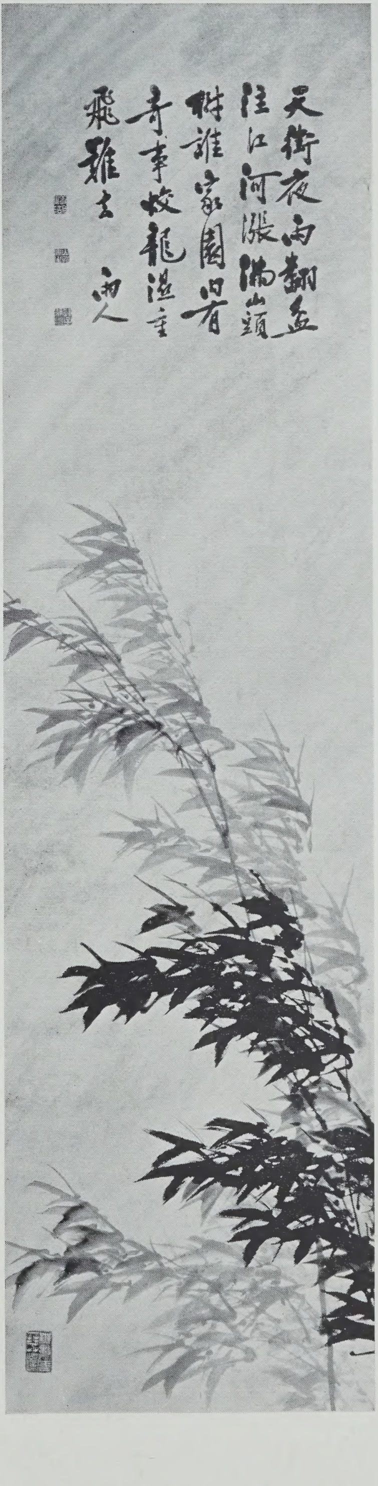
C. *"The Scholar of the Hilly Suburb."*

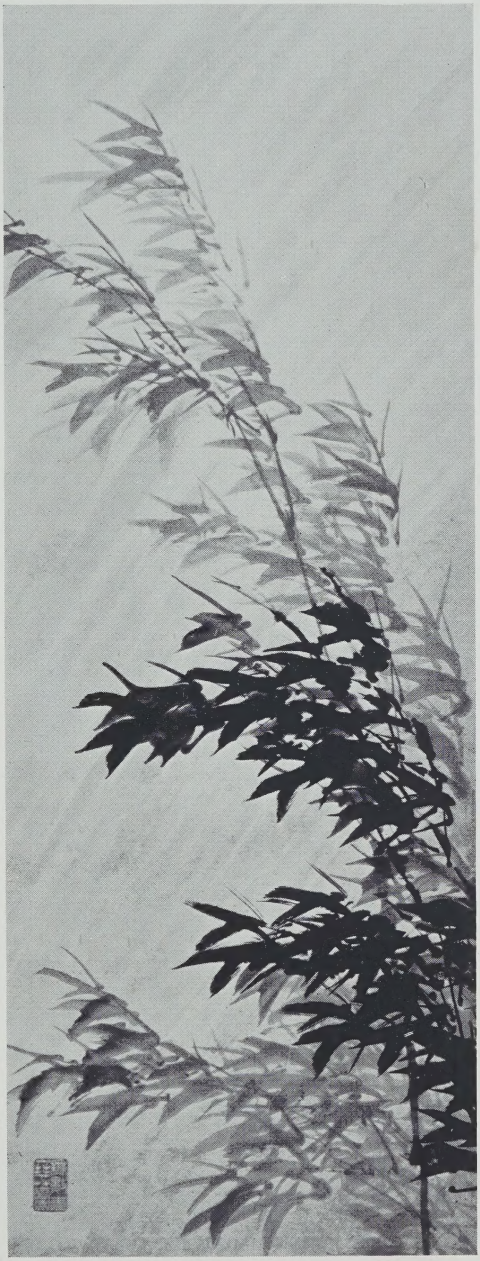
Referring to the mountainous parts north of the city of Chi-nan, where his home was located. Four of the paintings have this seal.

D. *"By the side of the Lotus Seed Lake."*

The artist's home was by the side of this lake, which lay north of the city of Chi-nan.

IV


天街夜雨翻盆
注江河漲滿山顛
樹誰家園只有
奇李枝龍從空
飛難去　雨人



V

THE FIFTH MONTH

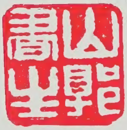
"Dancing in the Moonlight"

V

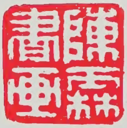
翠佩璁環昨夜風渚雲飛盡楚王宮青娥舞罷娑婆曲人立巫山
明月中篔簹谷口白雲生雲裏琅玕萬玉聲驚破幽人春枕夢
一窗斜月露梢橫

雨人陳霖

A



B



第五幅

翠佩瑤環昨夜風
渚雲飛盡楚王宮
青娥舞罷婆娑曲
人在空山明月中

篔簹谷口白雲生
雲裏琅玕萬玉聲
驚破幽人春枕夢
一窗斜月露梢橫

雨人陳霖

A

山郭書生

B

陳霖書畫

V

DANCING IN THE MOONLIGHT

TRANSLATION OF SCRIPT

"Last night's wind sighing through the green,
made tinkling sounds of girdle-worn gems;
The thick clouds flying
filled the Palace of Ch'u Wang.
The young ladies of the Court
had finished the dance of the P'o So Melody;
I was left alone in the empty mountain,
with the bright moon.

From the mouth of the bamboo-filled valley
rose the white clouds;
From these clouds came the tinkle
of ten thousand jades,
Suddenly startling the hermit,
as he spring-dreamed on his pillow.
The whole window was full of the moon's slanting light,
as it brushed on the dew-tipped bamboos.

The Man of the Rain, Ch'ên Lin."

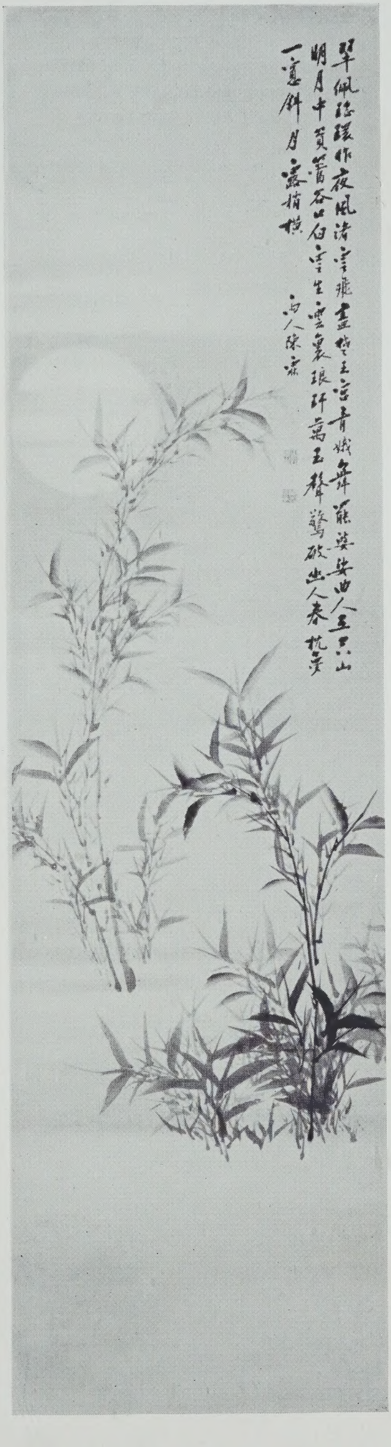
TRANSLATION OF SEALS

A. *"The Scholar of the Hilly Suburb."*

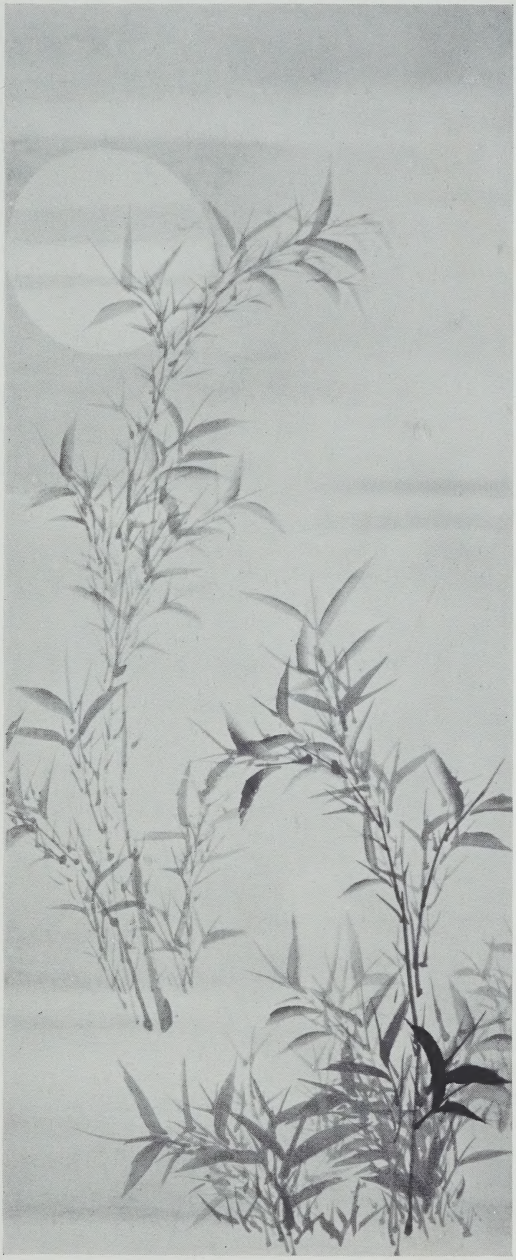
His home was located in the hills north of the city of Chi-nan.

B. *"Calligraphy and drawing by Ch'ên Lin."*

This seal is used more often than any of the others, and definitely authenticates both the inscription and the drawing as of this artist.


翠佩琅環作夜風清雲飛盡楚王宮青娥舞罷霓裳曲人立空山
明月中篔簹谷口白雲生雲裏琅玕萬玉聲驚破幽人春枕夢
一窗斜月露猶橫
西人陳宗

Va

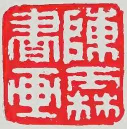


VI

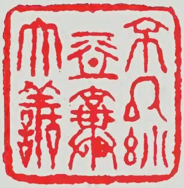
THE SIXTH MONTH

"Straight in Uprightness"

A



B



第六幅

A

陳霖
書畫

B

不以小益
棄大善

VI

STRAIGHT IN UPRIGHTNESS

NO SCRIPT

TRANSLATION OF SEALS

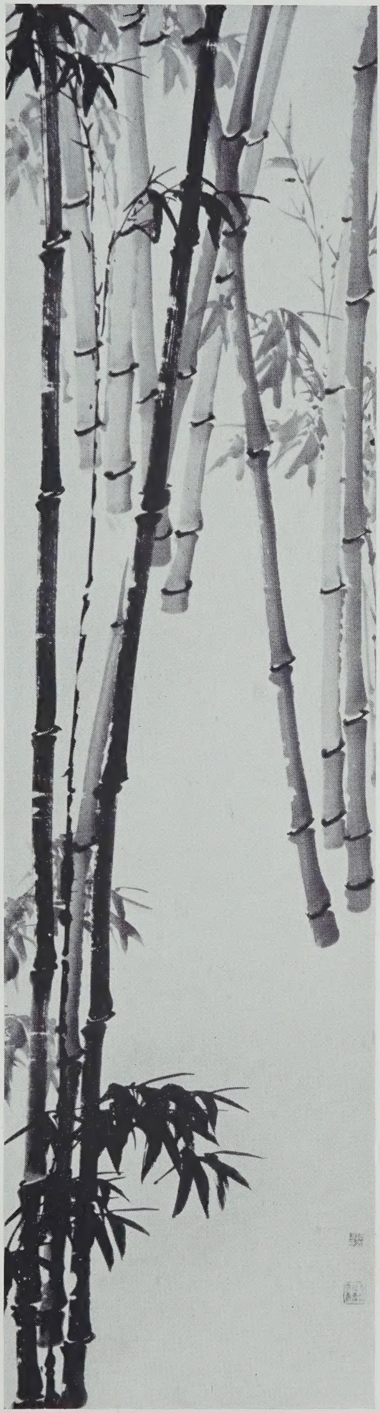
A. *"Calligraphy and drawing by Ch'ên Lin."*

This seal is used on six of the paintings.

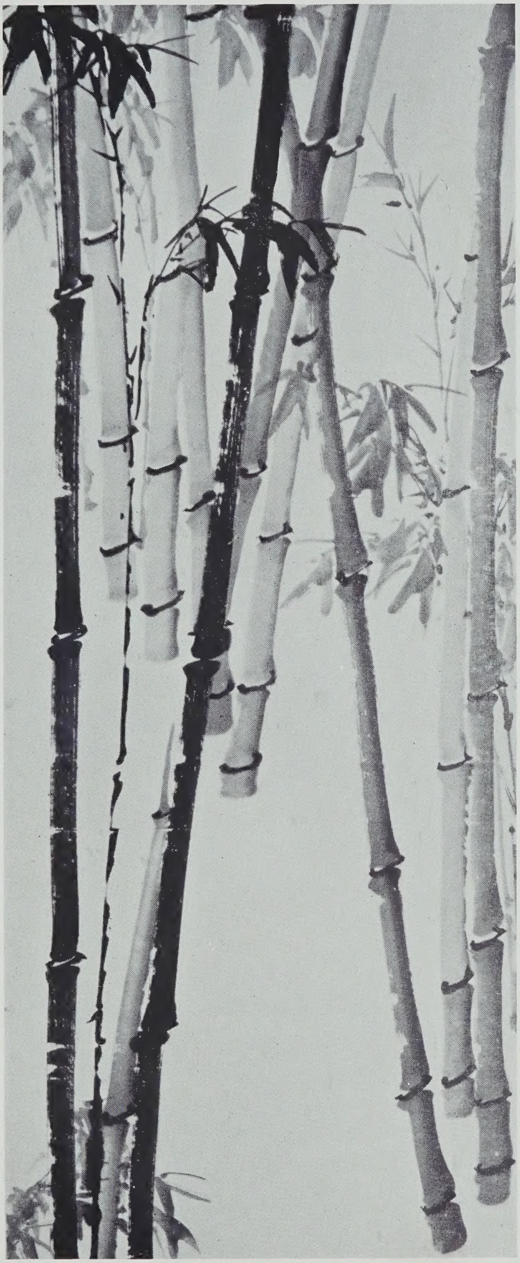
B. *"Do not grasp at a small advantage, and so fail to obtain a great good."*

Chinese language abounds in the use of common proverbs such as this.

VI



VIa



VII

THE SEVENTH MONTH

"Strong in Perseverance"

數叢挺立蒼崖下風雨繞晴便有煙

雨人陳霖

第七幅

數叢惟在蒼崕下
風雨纔晴便有煙

雨人陳霖

家在蓮
子湖南

VII

STRONG IN PERSEVERANCE

TRANSLATION OF SCRIPT

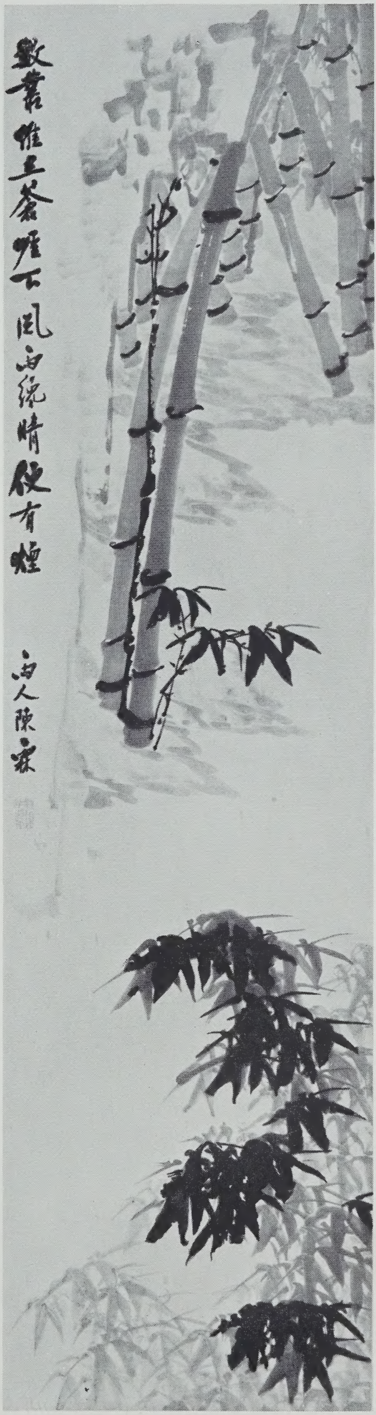
"Several are clustered,
below the dark-green cliff;
When the storm clears up,
then follows the mist.

The Man of the Rain, Ch'ên Lin."

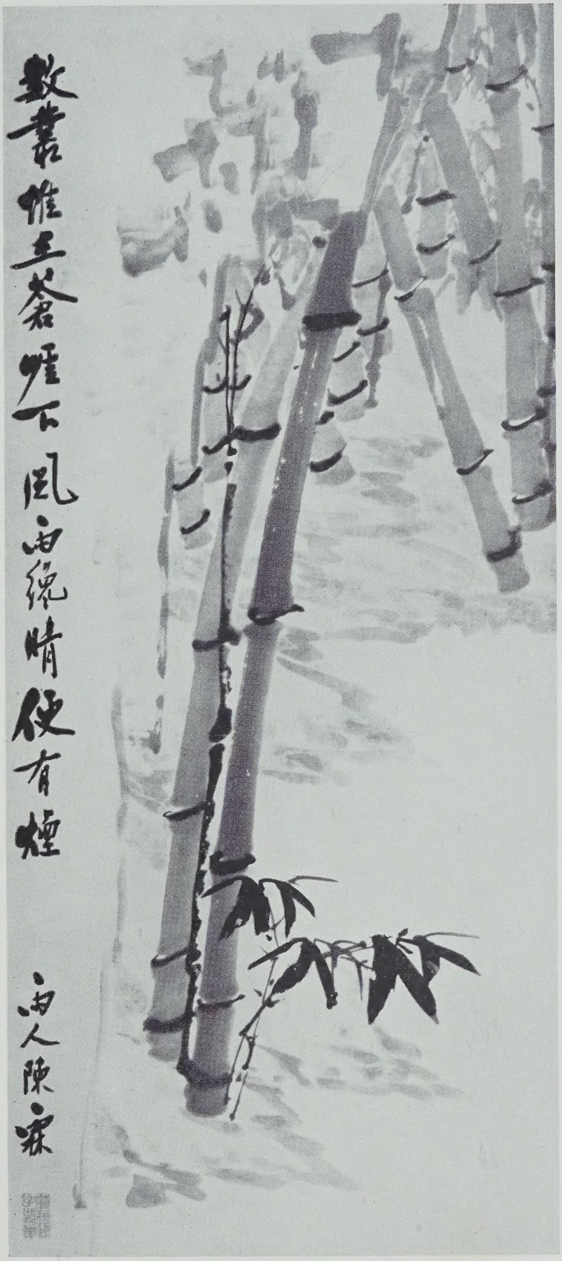
TRANSLATION OF SEAL

"My home is south of the Lotus Seed Lake."

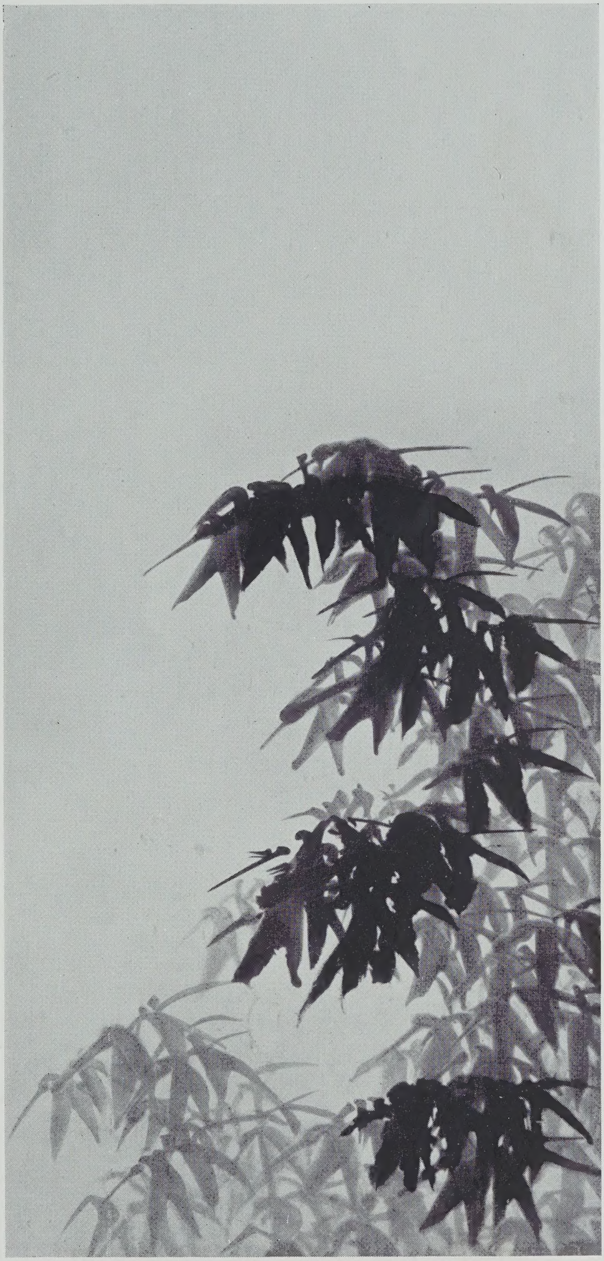
The Lotus Seed Lake, abounding in lotus plants, lay to the north of the city of Chi-nan, and it was on the south bank of this lake that the artist's home was located.


數叢稚玉蒼崖下
風雨縱晴便有煙
雨人陳霖

VIIa


數叢堆立蒼煙下
風雨縱晴便有煙
雨人陳霖

VIIb



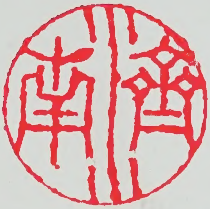
VIII

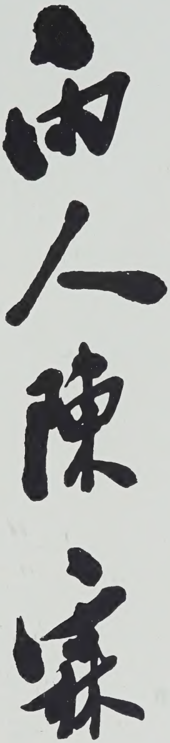
THE EIGHTH MONTH

"Rooted in the Rocks"

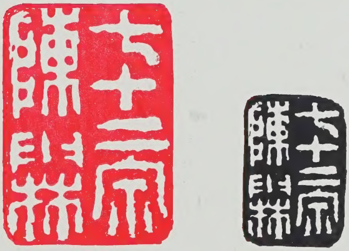
VIII

A





B



第八幅
雨人陳霖

B

七十二宗
陳霖

A

濟南

VIII

ROOTED IN THE ROCKS

TRANSLATION OF SCRIPT

"The Man of the Rain, Ch'ên Lin."

TRANSLATION OF SEALS

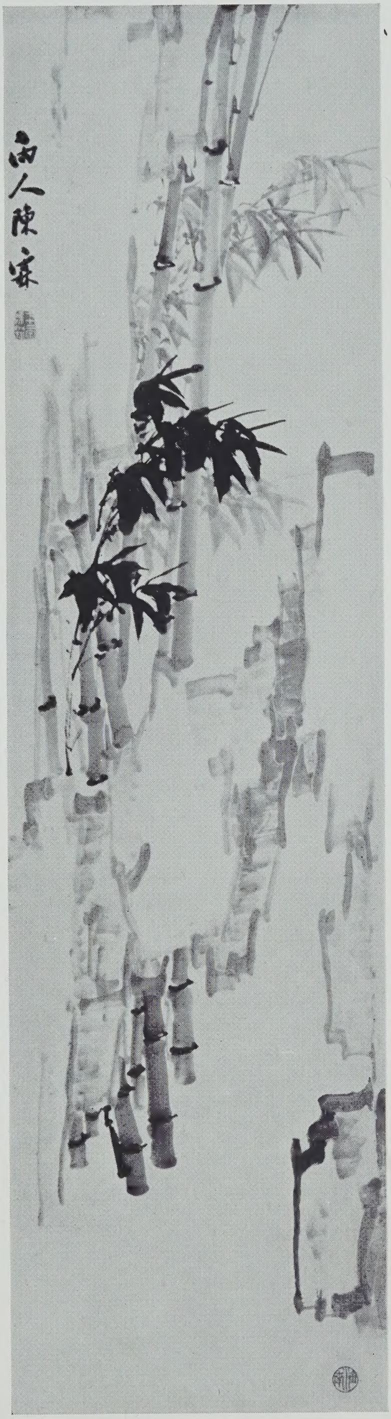
A. *"Chi-nan."*

The city of Chi-nan, the capital of Shantung. The artist's home lay to the north of the city, in the hills by the Lotus Seed Lake.

B. *"Ch'ên Lin of the Seventy-two Clans."*

Taoists, amongst whom Ch'ên Lin reckoned himself, considered there were Seventy-two Regions of the Blest (*fu-ti*) or Taoist Retreats on earth, and the Seventy-two Clans doubtless refers to these Seventy-two Retreats.

VIII



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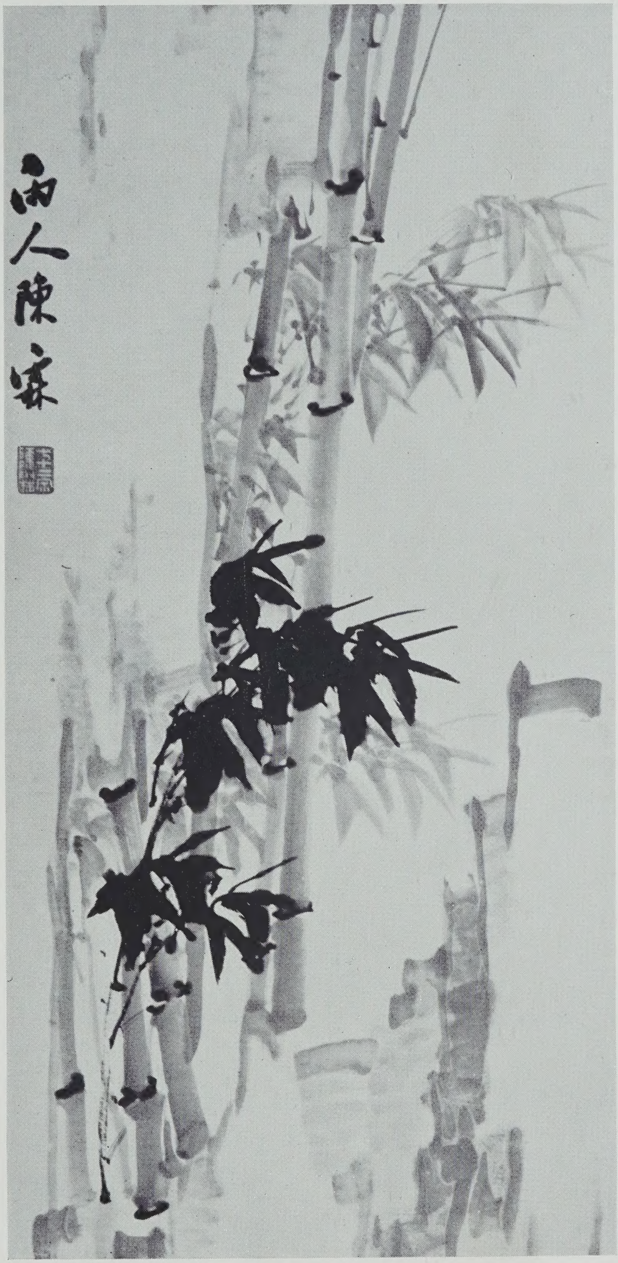
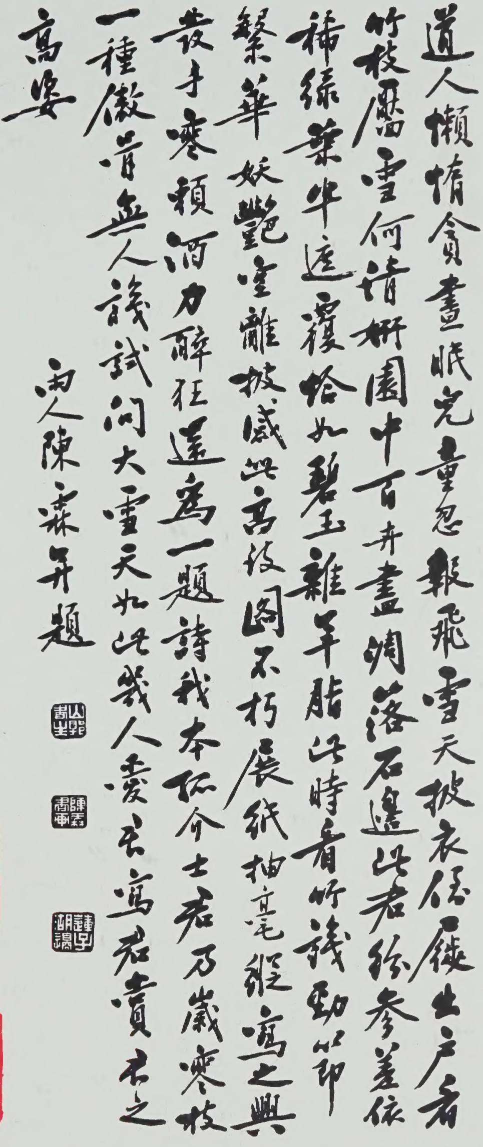


IX

THE NINTH MONTH

"Bearing up the Snow"

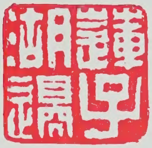
IX



道人懶惰貪晝眠完童忽報飛雪天披衣倒屣出户看竹枝壓雪何猙獰園中百卉盡凋落石邊此君終參差依稀綠葉半遮覆恰如碧玉雜羊脂此時看竹識勁節繁華妖艷空離披感此高致圖不朽展紙抽毫縱寫之興發手寒須酒力醉狂遂寫一題詩我本孤介士君乃歲寒枝一種傲骨無人識試問大雪天如此幾人愛君寫君貴君之高姿

雨人陳霖并題

A



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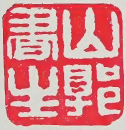

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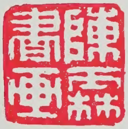


第九幅

道人懶惰貪晝眠
兒童忽報飛雪天
披衣倒屣出户看
竹枝壓雪何清妍
園中百卉盡凋落
石邊此君紛參差
依稀綠葉半遮覆
恰如碧玉雜羊脂
此時有竹識勁節
繁華妖豔空離披

感此高致圖不朽
展紙抽毫縱寫之
興發手寒賴酒力
醉狂還為一題詩
我本孤介士
君乃歲寒枝
一種傲骨無人識
試問大雪天如此
幾人愛君 寫君
賞君之高姿
雨人陳霖并題

C
陳霖書畫

B
山郭書生

A
蓮子湖邊

IX

BEARING UP THE SNOW

TRANSLATION OF SCRIPT

"The Taoist is a lazy chap,
and would sleep the live-long day.
The children suddenly burst in,
and report the heavens full of flying snow.
In haste he wraps his clothing round him,
and slipping his feet into his shoes,
—wrong end fore—, he sallies forth.
What does he see?

Bamboo branches weighed down by snow,—
How pure and chaste!
The plants of the garden are faded and fallen;
The bamboos by the rockery are clumped askew;
Scattered leaves rest loosely upon the stones,
Like jade-green mottlings in lard-white jade.

In bamboos at such a time,
the strength of their joints appear;
The pride of life and the witchery of beauty,
are seen as vanity and vanish away!

This high impulse must not be lost!
So I spread out my paper, pick up my brush,
and proceed to draw.
The incentive is there but the hands are cold,
so the stimulus of wine must be drawn on.
Gloriously drunk! So nothing will do
but to write a poem.

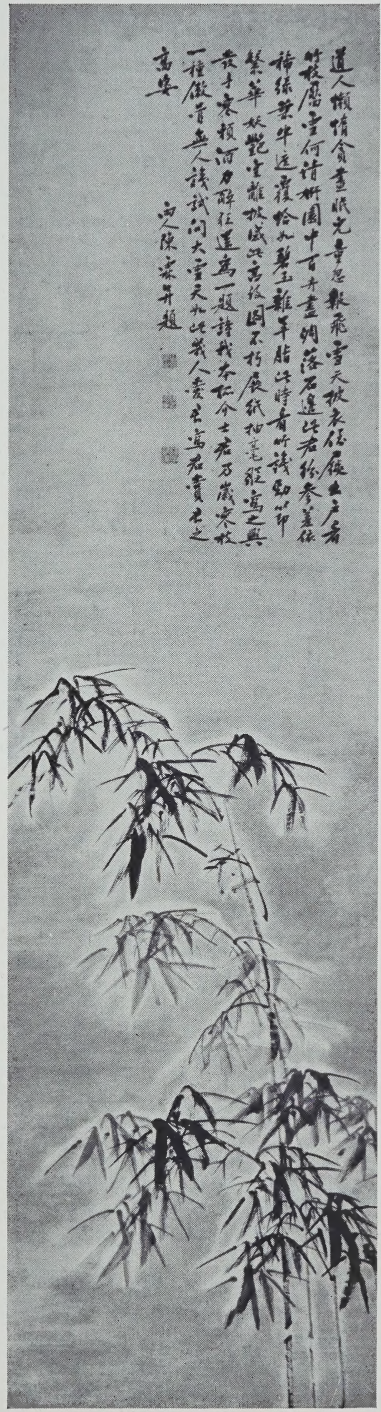
'I am just a solitary scholar,
You are but a winter-blasted tree.
We are both a kind of proud bare-bones
whom nobody notices.
Let us ask:
On a great snowy day like this,
How many men love you, portray you,
or appreciate your peerless beauty?'

A theme by the Man of the Rain, Ch'ên Lin."

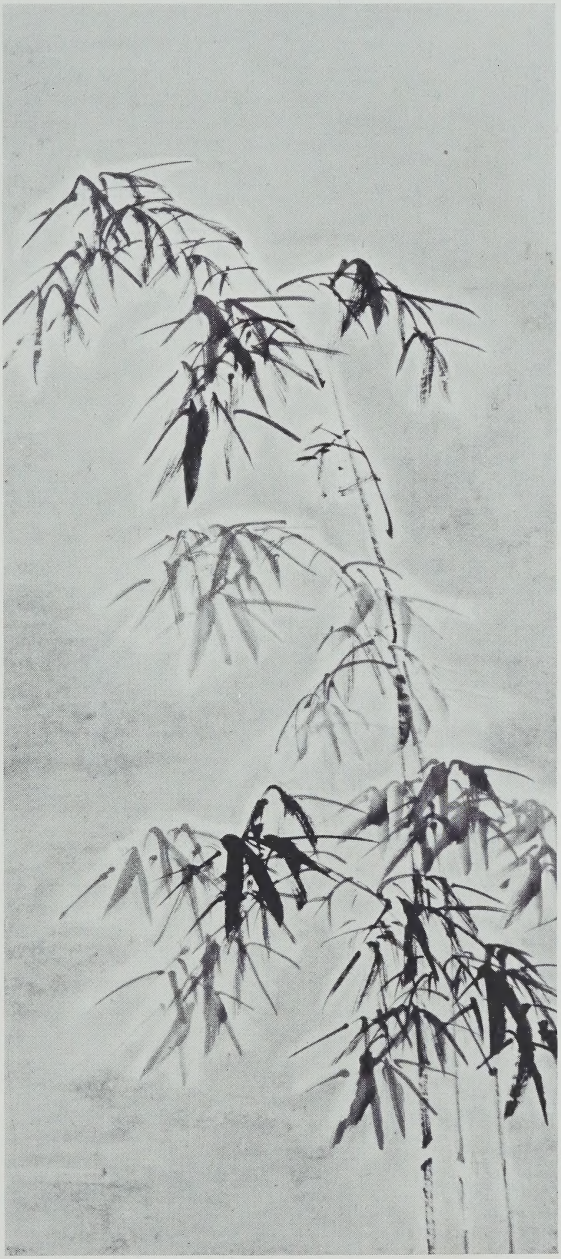
TRANSLATION OF SEALS

A. *"By the side of the Lotus Seed Lake."*
B. *"The Scholar of the Hilly Suburb."*
C. *"Calligraphy and drawing by Ch'ên Lin."*

IX


道人懶惰貪畫眠光景忽驚飛雪天披衣徒履出户看
竹枝壓墜何潸掛園中百千盡明落石邊此君孫參差依
稀綠葉半遮覆恰如碧玉雜羊脂此時看竹識勁節
繁華妖艷空離披惑此高致固不朽展紙抽毫縱寫之興
發于寒顛酒力醉狂逞爲一題詩我本仁介士處乃歲寒故
一種傲骨無人識試問大雪天如此幾人愛君寫君貴君之
高姿
西人陳霖并題

IXa



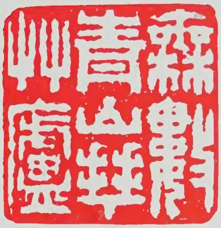
X

THE TENTH MONTH

"Sheltered in the Cliff"

X

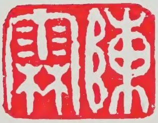
A



不須紅紫誇顏色但傍山陰一片青

雨人霖寫

B



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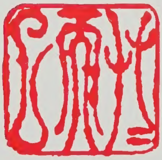


第十幅
不須紅紫誇顏色
但倚山陰一片青
雨人霖寫

A

無數青山
拜草廬

B

陳霖

C

草々
而已

X

SHELTERED IN THE CLIFF

TRANSLATION OF SCRIPT

"I, the bamboo, need no red nor purple to boast my beauty;
Only on the sweep of the green mountain shadows do I rely.

Written by Lin, the Man of the Rain."

TRANSLATION OF SEALS

A. *"Innumerable green hills worship my grass-thatched cottage."*

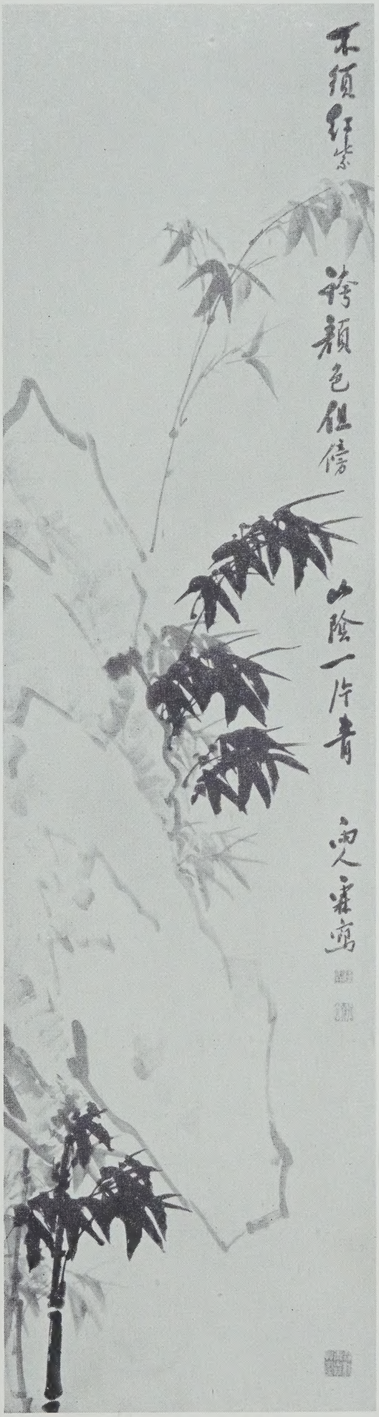
His rustic lodge is surrounded by unnumbered hills, which he pictures as offering adoring worship to his humble abode.

B. *"Ch'ên Lin."*

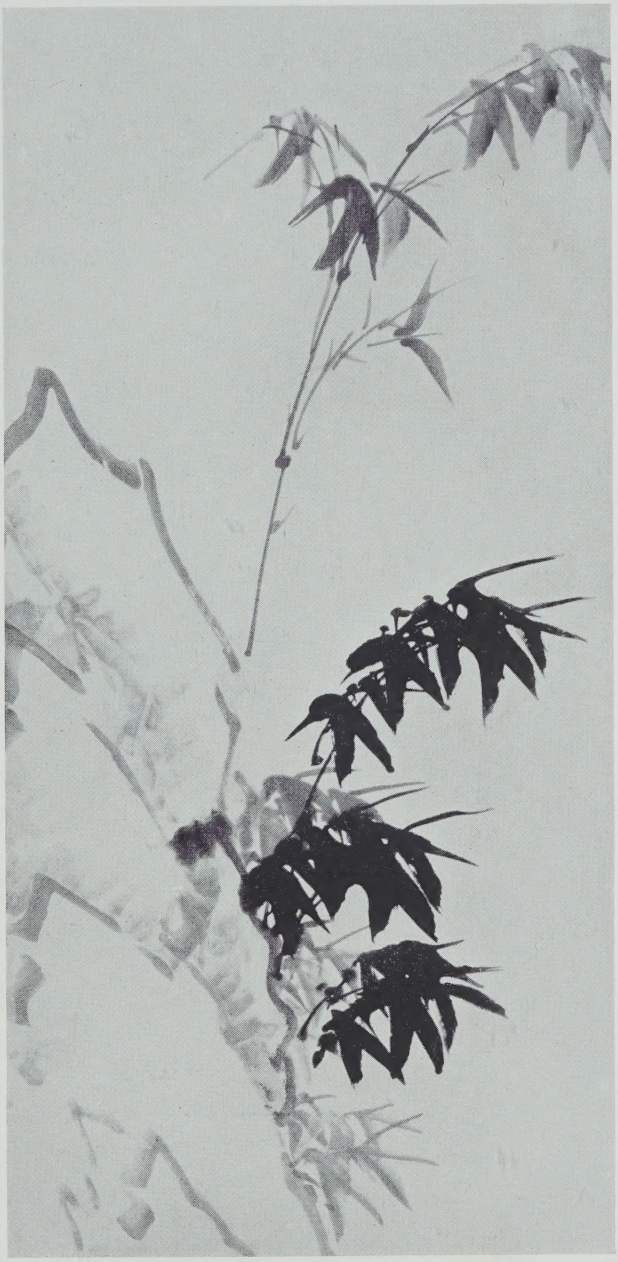
The name of the artist.

C. *"Hastily done!"*

Or more literally, "Simply grass!" This is a reference to the simple "grass" style of calligraphy followed in the writing and drawing.


不須紅紫
誇顏色但傍
山陰一片青
雨人霖寫

Xa



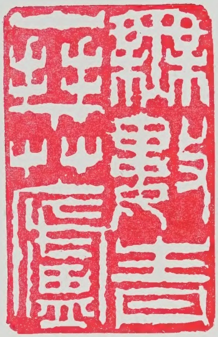
XI

THE ELEVENTH MONTH

"The Green of the Year"

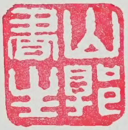
XI

A



一年青否歲寒時　森

B



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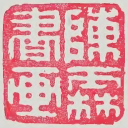


第十一幅

一年青到歲寒時
霖

C

陳霖
書畫

B

山郭
書生

A

無數青山
拜草廬

XI

THE GREEN OF THE YEAR

TRANSLATION OF SCRIPT

"The whole year it is green,
Until the time of the winter season.

Lin."

TRANSLATION OF SEALS

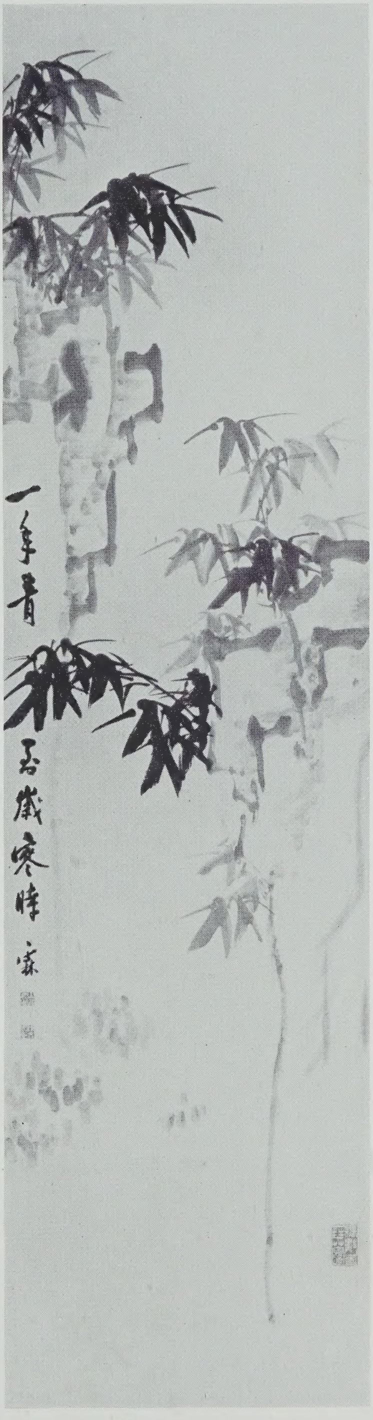
A. *"Innumerable green hills worship my grass-thatched cottage."*

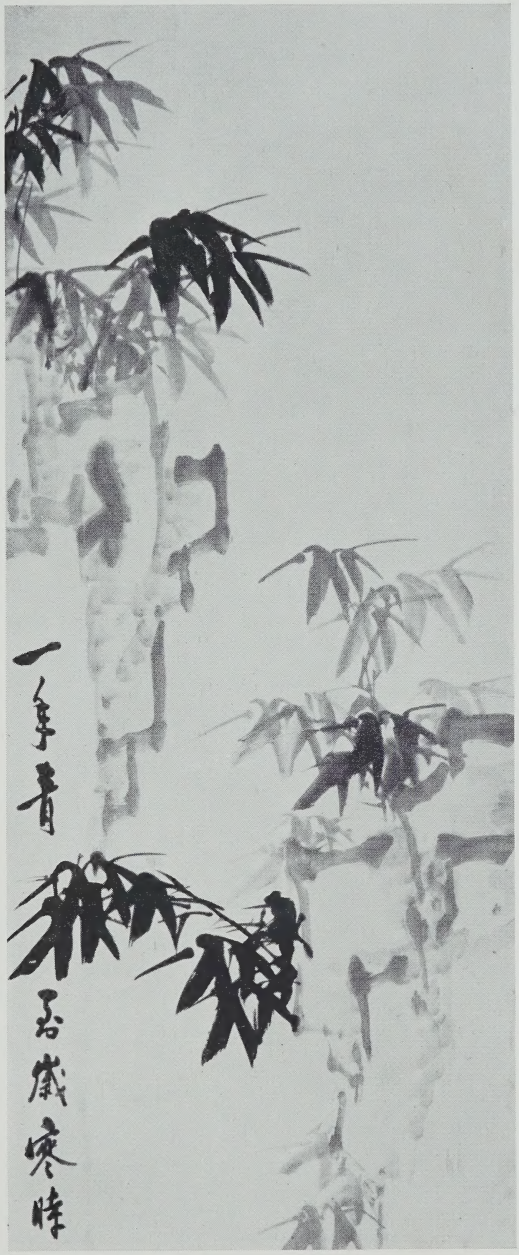
The seal has the same script as that of the previous painting, but the characters are differently arranged.

B. *"The Scholar of the Hilly Suburb."*

Where his home was located in the hills north of the city of Chi-nan.

C. *"Calligraphy and drawing by Ch'ên Lin."*


一年青到歲寒時
森

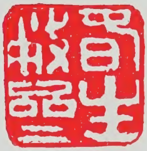

一年青至歲寒時

XII

THE TWELFTH MONTH

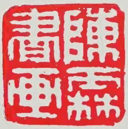
"At the Year's End"

A



乾隆廿九年春日　雨人陳霖寫

B



第十二幅

乾隆四十九年春日

雨人陳霖寫

A

春生

敝齋

B

陳霖

書畫

XII

AT THE YEAR'S END

TRANSLATION OF SCRIPT

"Ch'ien Lung, forty-ninth year, a day in spring.
Written by Ch'ên Lin, the Man of the Rain."

TRANSLATION OF SEALS

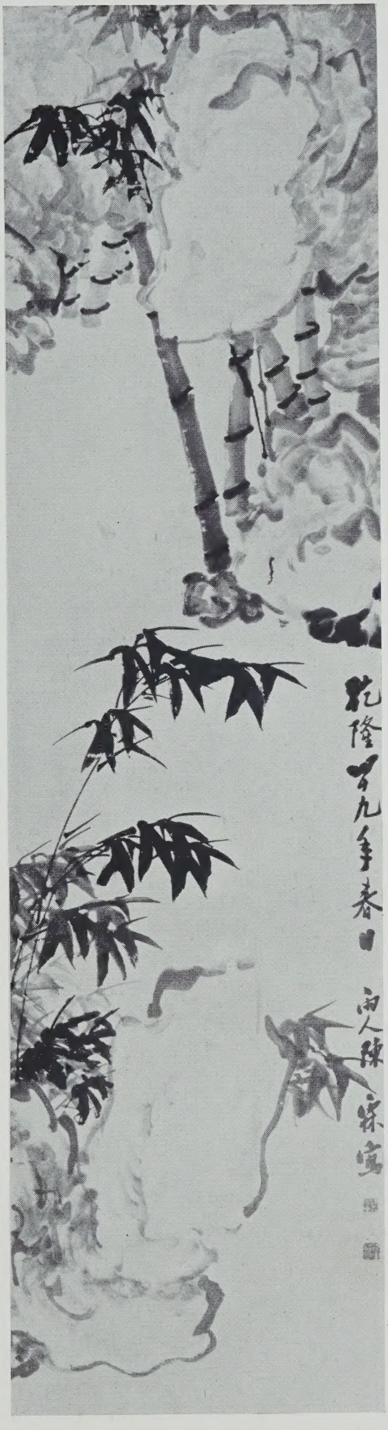
A. *"Spring is born in my humble study."*

This is taken from the thirteenth-century drama, the "Story of the Western Chamber," where the hero, having made a tryst to meet his lady-love, asks himself:

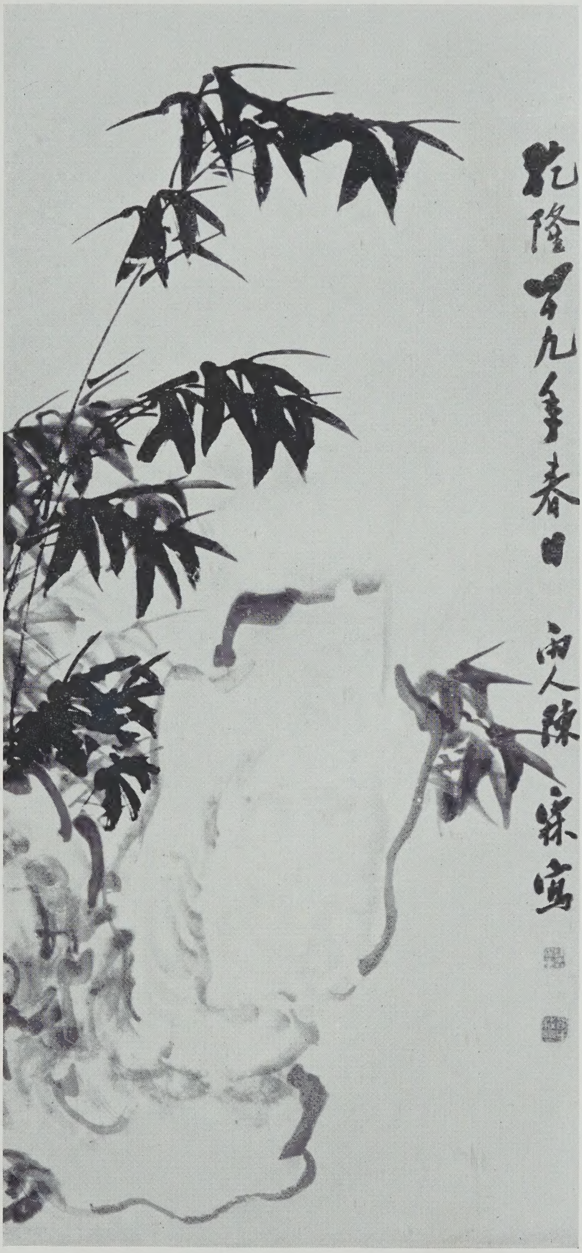
> *"If she does come, then it will be as if spring was born*
> *in my humble studio;*
> *But if she should not come, I shall be like a stone sinking*
> *into the depths of a great sea."*

B. *"Calligraphy and drawing by Ch'ên Lin."*

XII


乾隆廿九年春日
雨人陳寀寫

XIIa


乾隆廿九年春日　雨人陳霖寫

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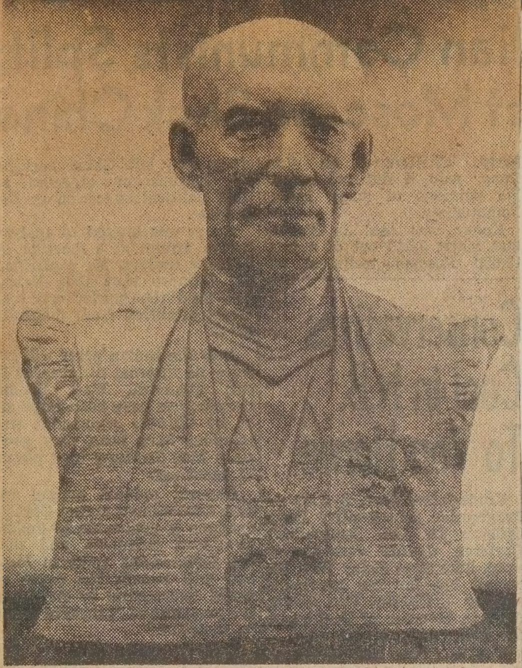

Bust Commemorates Rt. Rev. William Charles White

Bronze work stands in Royal Ontario Museum.

Globe 4/11/60

Bronze Bust Honors Chinese Art Expert

In a room dominated by colorful frescoes and ancient statues of the China he loved and served for 40 years, Rt. Rev. William Charles White has been commemorated by a bronze bust executed by Clair Heller.

Bishop White knew and approved before his death last January of the intention of his friends to commission the bust dedicated yesterday by Rt. Rev. F. H. Wilkinson, Anglican Bishop of Toronto, in the Fresco Room of the Royal Ontario Museum.

Bishop White was associated with the museum for 35 years and contributed greatly to its East Asiatic Collection. Following his retirement from the church in 1934 he became Professor of Chinese Studies at the University of Toronto and keeper of this collection.

When told last year that his friends wished to commission the bust to mark the 50th anniversary of his consecration as a bishop, Bishop White was at first hesitant. Then he became interested in the project and only 10 days before his death told Rt. Rev. H. R. Hunt, suffragan bishop of Toronto, that if his life's work was to be commemorated, a bust was his preference; he did not want the memorial to be a portrait or a stained glass window.

"He also told me he wanted it to be done with restraint and in a dignified way and with something of the spirit of China and to be connected with the museum," Bishop Hunt said yesterday.

Bishop White intended to sit for the bust but he became too ill and died shortly afterward, aged 86. Miss Heller worked from photographs, helped by her personal knowledge of the bishop and his work.

The bust shows him in his episcopal robes and wearing the Chinese Decoration of the Excellent Crop, one of many honors heaped upon him by Chinese governments and the Chinese Red Cross for welfare work in time of famine and flood.